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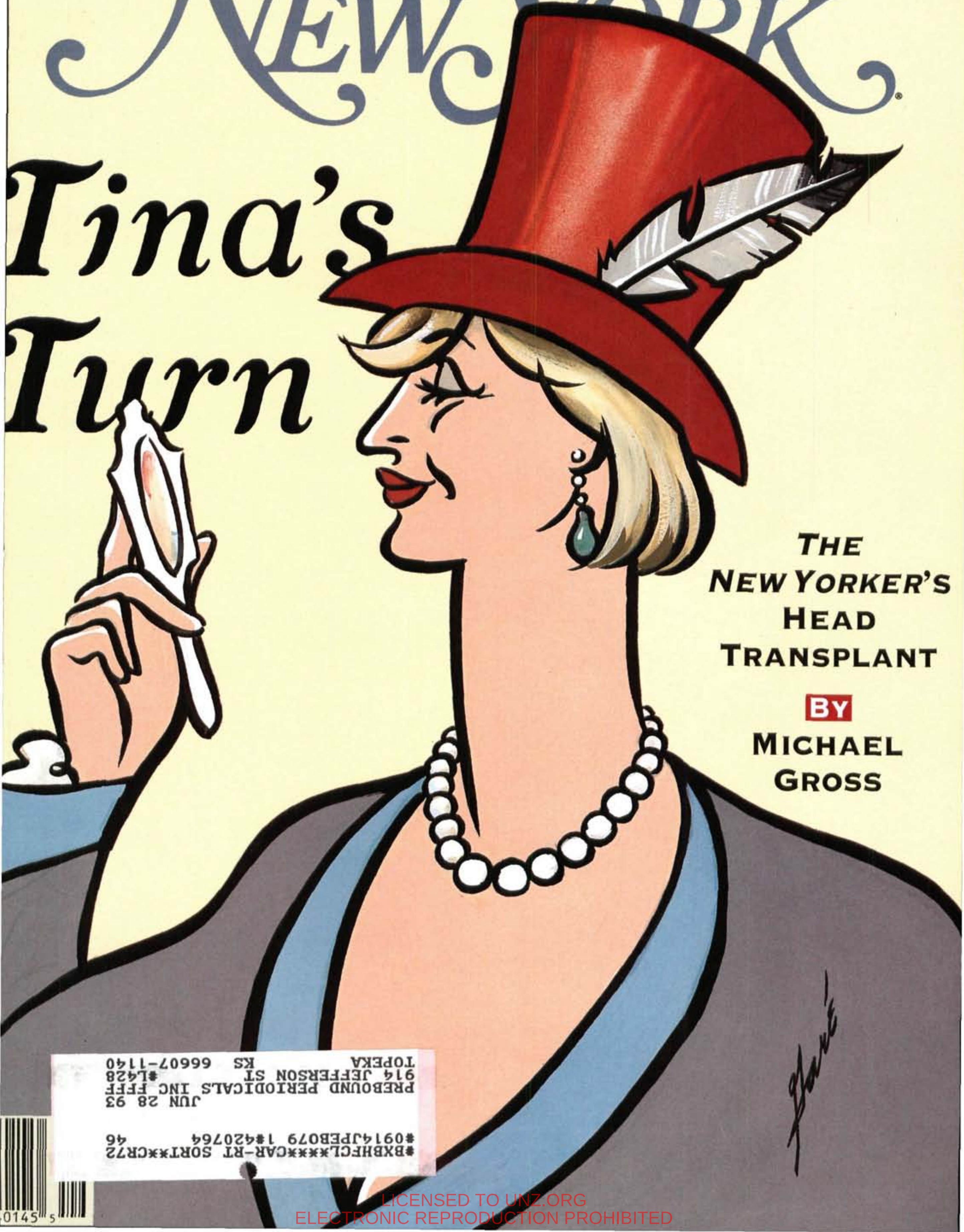

Tina's Turn

THE NEW YORKER'S HEAD TRANSPLANT

BY MICHAEL GROSS

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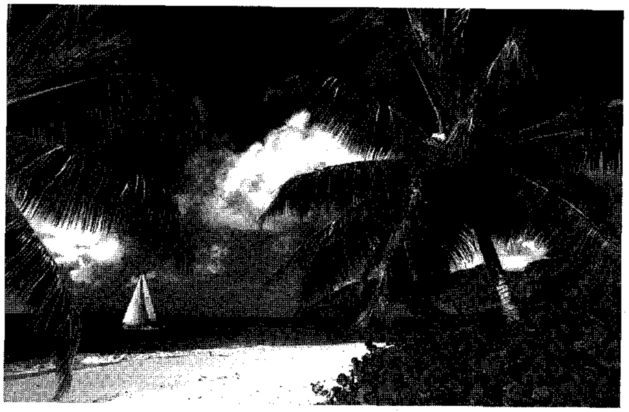

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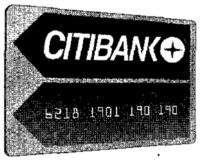

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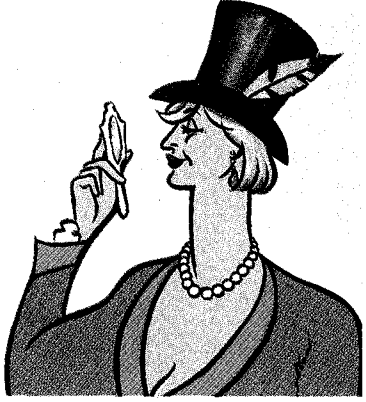

There are, perhaps, more provocative scenarios. Bob Guccione at *Prevention.* George Plimpton at *Seventeen.* But a Tina Brown *New Yorker*? Michael Gross probes the choice—and the reaction. After *Vanity Fair,* a starry gloss on the fast life, Brown gets an icon of language. But the original *New Yorker,* as founded by Harold Ross, was glib and sassy. Today, it's more admired than read. Letter from 43rd Street.

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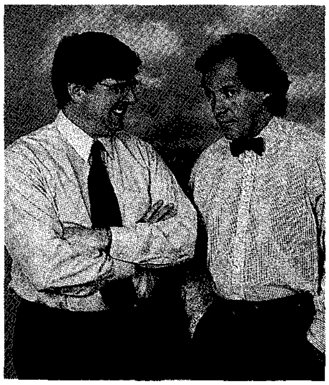
BY DINITIA SMITH



The profit motive has seeped into the very foundations of American intellectual life. Tina Brown (above) has been asked to "save" *The New Yorker.* And the president of Yale, Benno C. Schmidt Jr., has resigned his post to help a man make money off elementary schools. That man is Chris Whittle, 44 (far right, with Schmidt). Whittle's Edison Project, wildly controversial, aims to build 200 profit-making schools by 1996. Whittle has already been assailed by the PTA and others for his Channel One, which pipes commercials and kid news into the classroom. The $3-billion Edison Project reinvents learning—as an electronic transfer of information. Tuition: some $5,500 per student.

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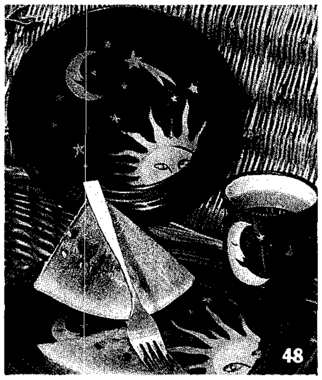
BY SEYMOUR BRITCHKY

Theater dinners needn't mean dinner theater. The cuisines of Lincoln Center (and thereabouts) can sustain the fussiest palate. Here, in time for Mostly Mozart, are seven dining options. At Sfuzzi, climb cappuccino ice cream. At Cafe Luxembourg, pretend that you matter. At Gabriel's, blow your horn. Down a few margaritas, suck something peachy. Quicken your senses, pepper your shortcake . . . and mind your gnocchi.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In homage to Rea Irvin's Eustace Tilley.

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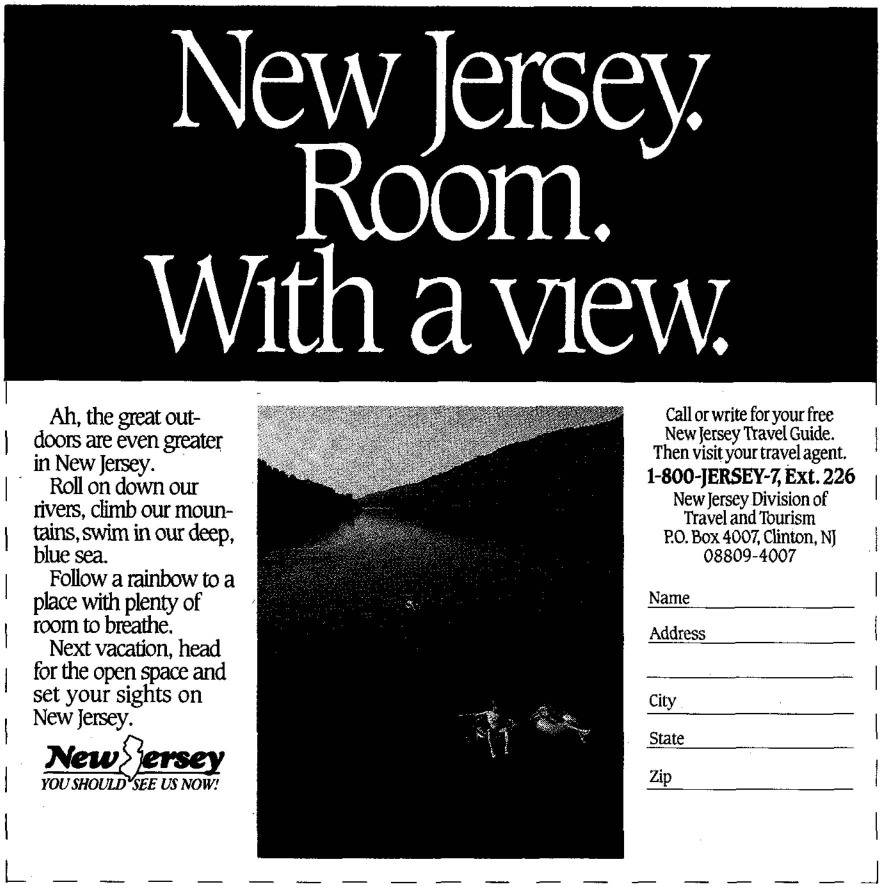
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LETTERS

Rambling Rose

NIGHT AFTER NIGHT, I TUNE IN TO CHARLIE Rose because he's not Phil, Sally, or Oprah and because he has interesting and important guests ["Rose Land," by Jeanie Kasindorf, June 22]. But I invariably end up turning off the TV in frustration. Why? Charlie Rose can't *shut up.* Has anyone noticed that guest after guest tries in vain to answer his paragraphs-long "questions," and the only ones who succeed are those who just begin talking over him? He's not an interviewer—he's a lecturer.

Mark Gauthier
Manhattan

Wall Informed

IN HIS ARTICLE "THE NEW BOHEMIA" [JUNE 22], Brad Gooch neglects to credit my husband, Williamsburg sculptor Scott Pellnat, for his monolithic revolving walls pictured on page 26. They are a permanent sculptural installation at the Herron Test-Site gallery and not, as Gooch claims, merely "a feature that's useful for showing the giant sculptures and installations that the gallery favors." The massive one-ton structures that glide silently past one another, narrowly avoiding collision, are sometimes overlooked as an integral part of the context in which they exist.

Nadine V. Heller
Brooklyn

THOUGH I'M QUITE FLATTERED TO BE ON your cover along with my friends' favorite bridge and café, your glimpse of Williamsburg leaves much to be desired. Since the slant was the art scene, where was the mention of the stunning mural in Washington Park by the kids at the El Puente community center or the center's critically acclaimed dance program? The Latinos and Hasidim certainly warrant more than a couple of sentences. They make the neighborhood. African-Americans also live here, and yet not a single photograph seemed to depict any members of the aforementioned ethnic groups.

Anna West
Brooklyn

Square Meals

I DO NOT KNOW IF JACKIE ONASSIS HAS ACTUally said she won't move with Doubleday to its new Times Square headquarters, but in a June 8 "Intelligencer" item ["Jackie O. a No-Show in Times Square?"], one source guesses that she may be worried that there are no good restaurants in the area and that the Four Seasons will be too far away. Informal research reveals that, in fact, most office workers do not wander more than seven to ten minutes away from their desks for lunch, and you can't get from Times Square to the Four Seasons in seven minutes. But Onassis will be able to walk to more than 200 restaurants in less time than it takes to twirl a noodle. Many of us in Times Square would love to introduce her to our favorite haunts.

Gretchen Dykstra
President
Times Square
Business Improvement District
Manhattan

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. Please include a daytime phone number.*

A Leg Up

HOW QUICKLY WE FORGET! IN THE MAY 25 column "Equal-Opportunity Advertising" ["On Madison Avenue," by Bernice Kanner], Bob Thacker of Target states that his organization goes "as far from the Benetton shock-value approach as possible." He concludes, however, by stating that he hopes everyone copies Target's use of the handicapped in ads and that he he doesn't know which company "first desegregated advertising to reflect all cultures and races, but the world is better for it." Thacker may be interested to know that the foremost pioneer of desegregated advertising is none other than Benetton. It was less than ten years ago that Benetton introduced its desegregated ads amid the same kind of criticism it is now receiving for its current campaign.

R. Scott Creighton
Manhattan

Bard of Education

I AM MS. B., THE SECOND-GRADE TEACHER mentioned in Jill Eisenstadt's "Fast Track" piece "Among Schoolchildren" [June 15]. Eisenstadt seems to have taken literary license by distorting events in an attempt to glorify herself at the expense of the classroom teacher. Two years ago, she came to give a creative-writing course to my second-grade students. Eisenstadt was inexperienced in both writing techniques concerning elementary-school children and classroom management. In the beginning, her rapport with the children was poor. I aided her with her lesson plans and physically participated in all classroom instruction. The times that I attempted to give her free rein with the class, she said she felt overwhelmed. At the time, I thought that we had a good working arrangement, but it is now obvious that my good intentions were very

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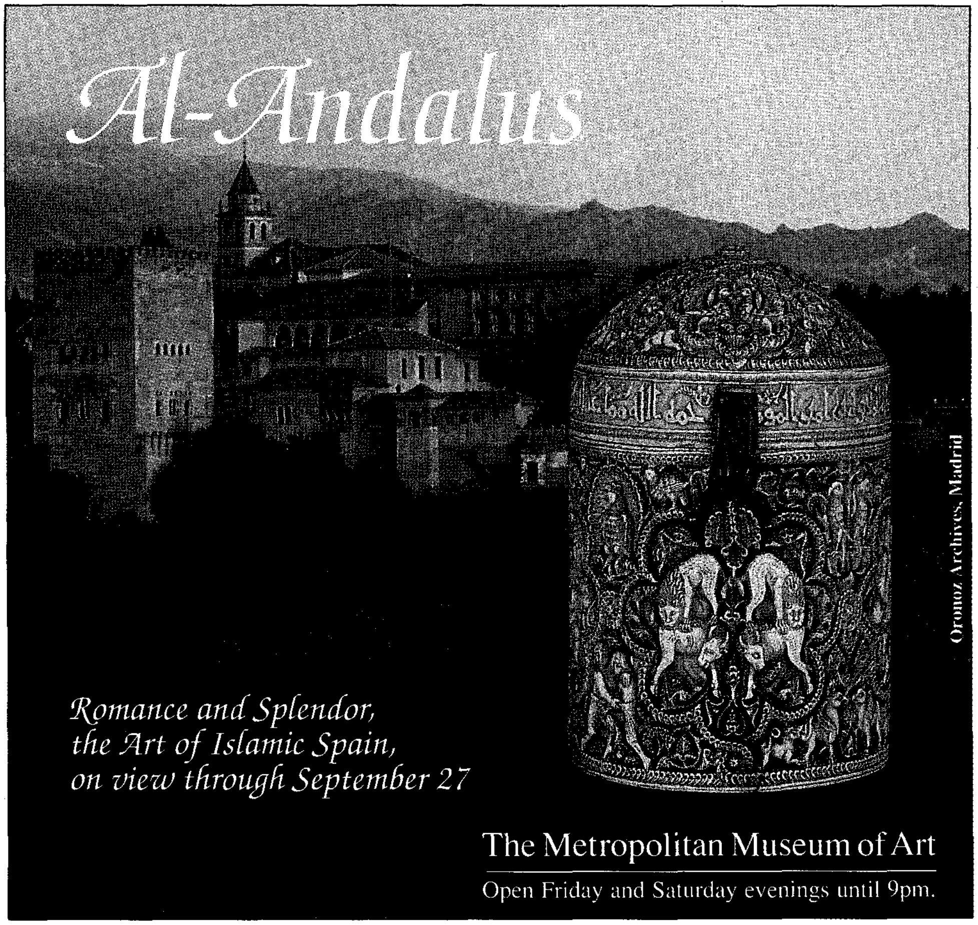

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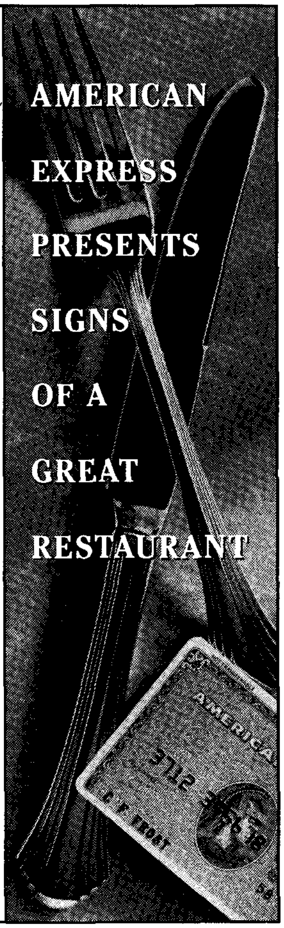


much resented. My own background includes an education in English literature (including Shakespeare!) and professional experience in journalism and public relations. In her first fiction book, Eisenstadt wrote about grotesque events in the life of a college student. When I questioned her about them, she told me the characters and events were based on her own experiences. I can only wonder if her college acquaintances were portrayed in similarly distorted anecdotes. I'm not surprised my students were not heartbroken to see her leave. Marco, always astute, hit the nail on the head when he asked her "You get fired?"

Name withheld
Manhattan

Wright-Wing Politics

ANY DISCUSSION OF THE GUGGENHEIM MUSEUM'S addition should include a larger issue: how the spirit of architectural daring that gave us the Guggenheim in the first place is noticeably absent from New York in 1992 ["Born Again," by John Taylor, June 1]. This spirit was exemplified by Gwathmey Siegel's boldly cantilevered original design for the annex, sadly shouted down amid calls for the kind of visual conformity and blandness (in the current parlance, "contextualism") that Frank Lloyd Wright detested. If, at the time of the introduction of the Guggenheim project in the late forties, there had been an elitist coterie of preservationists and "East Side worthies" passing its imprimatur on major proposals, Wright and his design would have been shown the door in no time. The good news is, travesties like the razing of Pennsylvania Station will probably not happen again. The bad news is, tomorrow's landmarks will probably never be built.

James McCown
Manhattan

Follow the Fold

WITH ALL THE MEDIA HOOPLA SURROUNDING the revival of *Guys and Dolls,* including comparisons with the original production and the film version, one might think that this was the first Broadway revival of the musical ["*The* Great New York Show," by Ross Wetzsteon, May 4]. Actually, an excellent revival of the show—approved by Jo Loesser—opened at the Broadway Theatre on July 21, 1976. This version was directed and choreographed by Billy Wilson and featured an all-black cast headed by Robert Guillaume as Nathan Detroit and Norma Donaldson as Miss Adelaide, with Ken Page as Nicely-Nicely. A sizzling production with exceptional dance numbers, it also boasted Ernestine Jackson's Sister Sarah Brown, the best performance of the role I've ever seen.

Kevin Winkler
Manhattan

NEW YORK

INTELLIGENCER

BY JEANNETTE WALLS

ACES VS. AIDS... CRISPO COMPLAINS...CUFF STINK...PLANE SPEAKING...THAT RAP FLAP

ASHE PLANS MATCH TO RAISE AIDS FUNDS

Arthur Ashe is joining the crusade against AIDS. The tennis star—who in April reluctantly admitted that he had AIDS because he was worried that it would be revealed in the press—is planning to hold a "major anti-AIDS benefit," says a source.

"When Ashe first told the world he had the disease, he said he didn't want to become an anti-AIDS crusader," says a source. "He got some heat for it at the time, but now, apparently, he's changed his mind."

The source says Ashe is putting together a fund-raiser for late next month that is still in the planning stages. It will probably be a tennis match, to be held immediately before the U.S. Open, which is scheduled for August 31. "A lot of the very top players are saying they'll participate," says the source. "It looks like Jennifer Capriati will be one of them." The source says the event will be held at the National Tennis Center in Flushing Meadows and that the organizers are negotiating to have it broadcast on network television. Ashe's spokesman didn't return calls.

ITALIAN DRESSING: HOT UNDER THE COLLAR

Some Italians may be saying *addio* to the Custom Shop.

Mortimer Levitt, who owns the exclusive haberdashery, recently gave a dressing-down to Italian suits (and men) in a memo he sent to each of his 76 stores. Levitt wrote that Italian fashion is hot because Italian men are "good-looking and well-built," although they are "womanizers (almost by profession), and quite vain." Hot designer Giorgio Armani got particularly rough treatment. "He prides himself on clothes that are unpressed with seams that pucker," the memo said. "Armani is the ultimate fashion rip-off, designed for men with neither taste nor conviction about the way they dress."

The Coalition of Italo-Americans has a copy of the letter and is planning to take action. "It's disgraceful," says Bill Fugazy, chairman of the organization. "It's just negative stereotyping. . . . It's insulting. I'm going to write him a strong letter and ask him to apologize."

"Of course it's stereotyping, but it's also true," Levitt now says. "French are French, Germans are Germans, and Italians are Italians. . . . It's no secret they're womanizers. They're not allowed to get a divorce."

NEWSIES CARP AT CONTINENTAL DRIFT

Some ABC staffers are furious about a new travel policy at the network. Employees have been told they should fly only on Continental Airlines, a carrier that went bankrupt nearly two years ago. A source says ABC swapped advertising time for better airfares.

"Never mind the hassle of scheduling around a bankrupt airline," says one source. "Reporters are worried that they'll be expected to give gentle coverage to Continental. News organizations just shouldn't do this sort of thing."

An NBC spokeswoman says the network has no such policy, and a CBS spokesman didn't return calls.

"We have an arrangement with Continental that makes it economically advantageous," says an ABC spokeswoman. She wouldn't discuss whether a swap had been made for advertising and says that the policy "is not exercised if it would interfere with news coverage." When asked if such an arrangement might cause a news bias, she said, "That's baloney."

CRISPO THREATENS SUIT OVER NEW BOOK

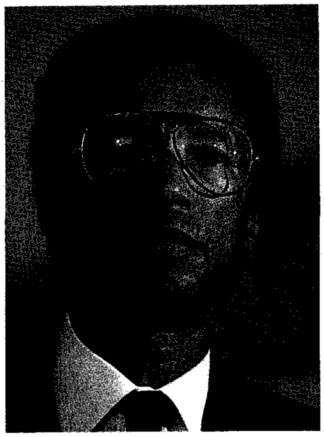
A new book on Andrew Crispo doesn't paint a pretty picture of the controversial art dealer, and his lawyer has fired off a letter to publisher Warner Books threatening to sue unless the company stops publicizing the book.

In *Bag of Toys,* author David France recounts in startling detail testimony from convicted murderer Bernard LeGeros about Crispo's alleged involvement in the 1985 torture and murder of fashion student Eigil Dag Vesti. Crispo was never indicted in the case. Crispo's lawyer, former federal prosecutor Edward J. M. Little, is upset that France has been discussing the contents of the book on the talk-show circuit.

"I have little doubt that we would succeed in a lawsuit, given the background of this case," Little wrote in a letter to a Time Warner lawyer. "While I do not wish to expose Mr. Crispo to any further humiliation, I will comply with his wishes to file suit if there is any further publicity generated by France or Warner."

ICE-T COULD HAVE BEEN *MORE* CHILLING

Maybe Warner Bros. Records did exercise *some* restraint in releasing rapper Ice-T's con-

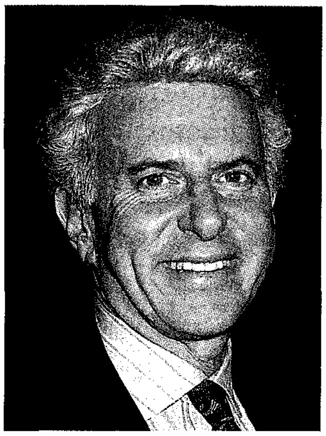

ARTHUR ASHE

ANDREW CRISPO

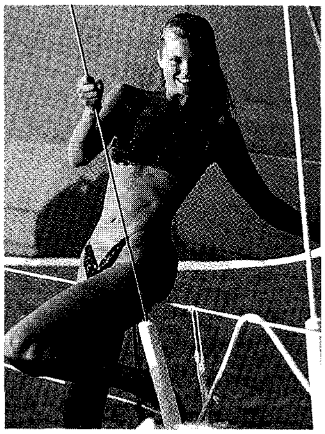
ICE-T

Photographs: top, Allan Tannenbaum/Sygma; center, Harry Benson; bottom, Krasner/Trebitz/Gamma-Liaison.

COPYING KARAN...HIGH TIMES AT TIME WARNER...A BUSY SIGNAL...CHRISTIE CRIES FOUL


MARK FLEISCHMAN

DONNA KARAN


CHRISTIE BRINKLEY

troversial song "Cop Killer." The company is the target of protests by a number of groups—including the New York Patrolmen's Benevolent Association and the National Rifle Association—for marketing the provocative song, which was performed by Ice-T and his heavy-metal band.

But, says one music-world insider, the controversy would have been even worse if record-company executives hadn't persuaded the musician to change the cover of the album, which originally depicted at least one policeman being killed. "Warner talked Ice-T's people into changing the name of the album from *Cop Killer* to *Body Count.* They also persuaded him to replace the original cover art with a man that has COP KILLER on his chest," says the source. "They figured the proposed cover was unnecessarily inflammatory."

Spokesmen for Ice-T and Warner Bros. wouldn't comment.

……

7TH ON SALE MAY SUE SIMULATORS

The organizers of 7th on Sale want people to stop throwing its name around.

The Council of Fashion Designers of America, co-chaired by Donna Karan, held a highly successful AIDS benefit in 1990. "Ever since then, everyone and his cousin who's holding something bigger than a tag sale is sticking the 7th on Sale name on it," says one source. "Especially with their big San Francisco event coming up this September and the launch party [this] week at the Paramount, CFDA wants to protect the exclusivity of its event's name. It's to prevent confusion."

CFDA is now threatening to take legal action against any organization that uses the 7th on Sale name without permission, according to Joyce Swerdlin, a partner at Phillips, Nizer, Benjamin, Krim & Ballon, the law firm representing the group. Says the insider, "They've already asked several groups to cease and desist."

PHONE HEX: TATOU LISTENS FOR DIAL TONE

"Wrong number" has taken on a new meaning at Tatou. On several occasions when the East 50th Street restaurant was overbooked, owner Mark Fleischman skimmed through the supper club's reservation book for 718, 516, and 201 area codes, sources say. Customers with those area codes were called, told the restaurant was overbooked, and encouraged to come back another time.

"He probably just figures that the cool people live in Manhattan," a source says. "His main interest is to make Tatou a pretty-looking club." Fleischman takes the image issue so seriously that when the club opened, Tatou apparently hired a professional seater to tell the maître d' how the restaurant should be arranged—where the beautiful people should be placed.

Fleischman and his brother, Alan, also a Tatou owner, adamantly deny the area-code prejudice. "I know of no such thing," says Mark. According to Alan: "Obviously, we try to make the place look the best we can, based on the way people look and dress. But we can't always be perfect. It's an upscale facility, and I think people are aware of that."

……

TIME WON'T LET UP ON LALLI VOLLEYS

Frank Lalli has been getting some bad ink at his own company.

Staffers have been shocked about how the managing editor of *Money* has become the butt of jokes in the Time Inc. in-house magazine, *FYI.* The publication needled Lalli for trying out four pictures of himself in six months on *Money*'s "Editor's Notes" page and for running a drawing by his twelve-year-old daughter. *FYI* noted that its new redesign would give it "the flexibility to fulfill our primary editorial mission—cracking jokes about Frank Lalli." While Lalli's detractors delight in all the ribbing, some supporters are not amused. "It's gone too far," says one. "It's over the top." Lalli says he's not upset: "These guys have fun. I take it in fun."

ANOTHER BRINKLEY WITH BREADTH

Contrary to reports, Christie Brinkley says she can still stomach her modeling career.

The former *Sports Illustrated* swimsuit cover girl, whose CNN show, *Living in the '90s With Christie Brinkley,* premieres this fall, claims she was misquoted in a *Ladies' Home Journal* article that has her saying she no longer wants to model swimsuits. "It's gotten too hard to suck in my stomach," the 38-year-old is quoted as saying in the July issue. "Modeling is a very empty job. . . . I desperately need more stimulation."

"I never complain about modeling," says Brinkley. "It's totally absurd to complain about a job this great. . . . I was only joking about my stomach. I guess they don't understand my sense of humor."

"She was a little concerned after [the article appeared], but she said everything that was in the magazine," says *LHJ* editor-in-chief Myrna Blyth. "I think that once Christie becomes an interviewer, she will have a different perspective than she had as an interviewee. We wish her the best."

Photographs: top, Robin Platzer/Twin Images; center, Adam Scull/Globe Photos; bottom, John Zimmerman/Gamma-Liaison.

The National Interest/John Taylor

THE BLUES BROTHERS

A TELEGENIC TABLEAU: *Clinton and Gore at the announcement.*

THE CLINTON-GORE TICKET

IT WAS A STRIKING, EVEN COMPELLING TABleau: two handsome, youngish, broad-shouldered men standing before the graceful brick mansion in the baking Arkansas sun, speaking with both compassion and anger about the promise of the future and the Republican moral bankruptcy that has created the nation's current despair, while arrayed behind them were a group of blonde women and children, the gentle summer breeze blowing strands of cornsilk hair across their attentive faces.

The Democratic Party has not put forward such a telegenic tableau since Kennedy's victory in 1960, and Al Gore made the connection directly in the brief but powerful speech he gave last week in Little Rock accepting Bill Clinton's invitation to join him on the ticket (a speech that disproved the notion that Gore is a hopelessly wooden orator) when he said, "Throughout American history, each generation has passed on leadership to the next. That time has come again. The time for a *new generation* of leadership for the United States of America."

By selecting as his running mate another white guy from an adjacent state (and one with only a modest number of electoral votes), Clinton made his clearest declaration to date that he is redefining the Democratic Party. Every candidate for the past 32 years has believed that the goal in selecting a vice-president was to balance the ticket by reaching out to some constituency. Michael Dukakis chose a southerner; Walter Mondale picked a woman; Jimmy Carter selected a northern labor advocate; George McGovern reached out to the establishment. These often awkward matchups reinforced the idea that the Democratic Party is a coalition of interest groups that does not exceed the sum of its parts.

In that respect, Clinton's selection of Gore was a radical, even daring break with tradition. It showed a remarkable degree of self-confidence. By selecting someone who is similar to him rather than someone complementary, Clinton reinforced the idea that he wants to be elected on the basis of who he is and what he stands for.

The selection also showed that Clinton firmly grasps the new electoral politics. For the past twelve years, the Republicans have controlled the Electoral College by dominating the Democrats in the South and West. If Ross Perot takes some of the western states, where he is strongest, the two southern boys could win by doing well in their native region and pulling in some industrial states in the North and Midwest.

But what may be more important than such electoral calculations is the visual punch that the Clinton-Gore ticket produces. Dukakis, guided by the old idea of geographical balance, of an Austin-Boston axis, when he selected Lloyd Bentsen, completely ignored a more important television-era truth: image. The short, dour Greek looked out of place next to the tall, smooth, sartorially elegant Texan. They appeared uncomfortable with each other, a clash in values.

Clinton and Gore, by contrast, make sense visually. Each reinforces the other's youthfulness, and while that could expose them to the charge that they lack experience, it at the same time emphasizes that it is they, not Bush and Quayle, who will be the vigorous agents of change the voters want. Clinton-Gore has a coherence, a solidity, an emotional logic, that the two previous Democratic tickets lacked.

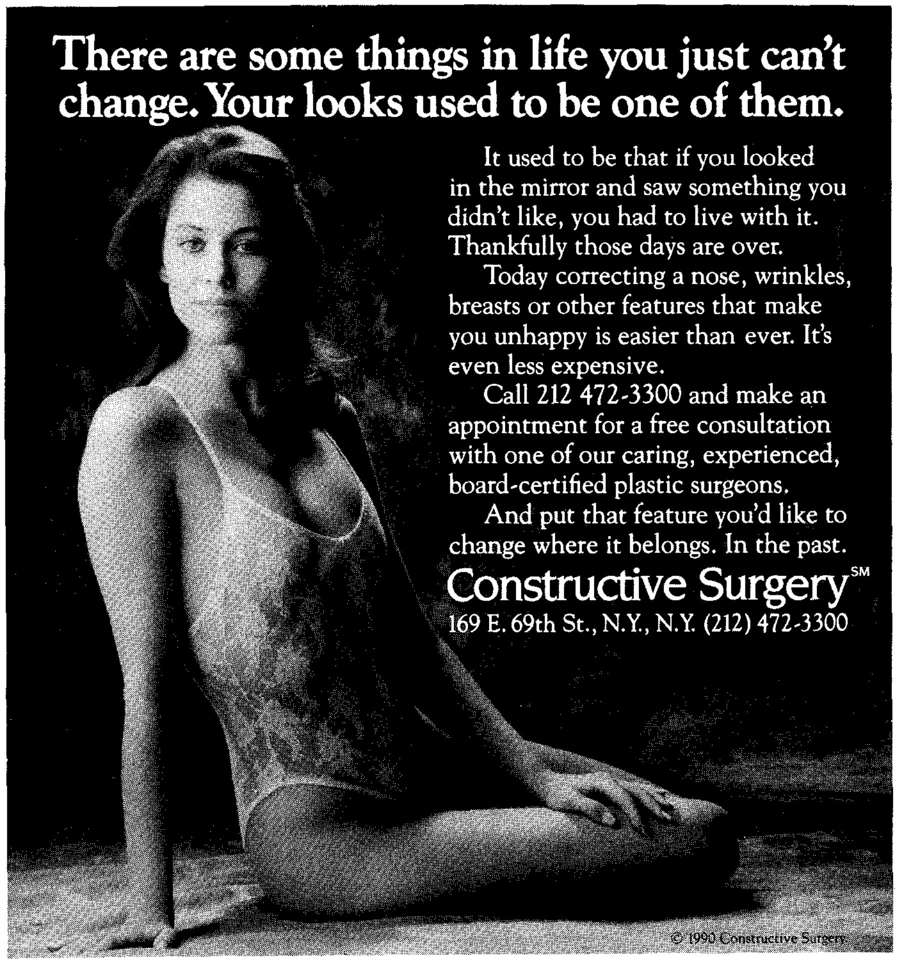
But for all the metaphoric quality of the matchup, Clinton-Gore seems less a calculated gesture in political symbolism than a joint venture between two men who share the same values and want to work together to put them into effect. The similarities between the two are remarkable: Less than a year apart in age (Clinton is 45, Gore 44), both are Baptists from small southern towns who have spent their lives in politics and want to move the Democratic Party beyond the traditional ethnic-labor coalition. "Gore is basically a Clinton clone," says Jeffrey Bell, a Republican consultant.

Not entirely. In fact, the main drawback of Gore is that he highlights, through contrast, some of Clinton's problems, creating the impression that it really should be a Gore-Clinton ticket. Unlike the draft-evading Clinton, Gore served in Vietnam. Unlike Clinton, Gore has foreign-policy experience (as a congressman he proposed a plan, endorsed even by Henry Kissinger, to remove multiple warheads from nuclear missiles) and has shown a certain hawkishness (he supported humanitarian aid to the Nicaraguan *contras* and was one of only ten Democrats in the Senate to support the Gulf War).

Gore upstages Clinton outside politics as well. Unlike the allegedly womanizing candidate, Gore has never been the subject of whispers about infidelity. Gore, who confessed in 1988 to having smoked marijuana when young, even inhaled.

And in contrast with Hillary Clinton, who has somewhat undeservedly been criticized as a pushy feminist careerist, Gore's wife, Tipper, will appeal to women who felt disparaged by Hillary's remarks about wives who stand by their man and mothers who stay home and bake cookies. With her campaign to have warning labels put on obscene rock records, Tipper has done more than Dan or Marilyn Quayle to promote "family values." She may turn

Photograph by AP/Wide World.



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out to be one of the more visible, and valuable, attributes of the campaign.

Clinton's choice naturally drew attacks from traditional Democratic-interest politicians. "It takes two wings to fly," Jesse Jackson said, "and here you have two of the same wing." Unfortunately for Jackson, if the Democrats want to win the presidency, they have to present a more centrist image: In 1988, some three quarters of the American people defined themselves as moderate or conservative. The people who complain that Clinton isn't sufficiently left-wing are those, as Congressman Barney Frank has been saying for several years now, who would rather feel morally righteous than make the compromises needed to acquire power.

According to a Republican scenario for the fall, Perot's appeal will begin to fade once people learn who and what he really is. At that point, Clinton will have an outside chance of attracting disaffected Perot supporters, but Bush will probably win, with perhaps the lowest voter turnout in history, by portraying the Democratic nominee as an immature, unreliable cad (while Quayle stirs up the middle class with a homophobic message, which could be seen in preview last week when, at a luncheon in New York that I attended, he complained that the Democrats viewed all "lifestyles" as "morally equivalent").

But several analysts feel that this "strange" election year, as Bush calls it, is not just the result of political flukes (top Democrats' deciding not to run when Bush's ratings were prohibitively high; Clinton's getting the nomination by default; his and Bush's weaknesses' creating an opportunity for Perot) but represents instead a tectonic social shift. Robert Prechter, stock-market analyst and author of the *Elliott Wave Theorist* newsletter, argued as far back as 1989 that "the Republican presidential nominee will lose the 1992 election by a huge margin" because a prolonged bear market (the sputtering increase in economic activity is a false recovery, in his view) will create a "negative mood" so intense that "at least one, if not both, of the current major parties will suffer a multi-decade setback, a radical change, or dissolution."

Gerald Celente, head of the Socio-Economic Research Institute, agrees. "The Democratic and Republican parties are steeped in ideology, but this is the end of ideology," he says. "People are de-aligning from both parties, and we are going to see the demise and reformation of one or both parties in the next few years. It's happened before in history; it just happened in the Soviet Union—there's no reason it shouldn't happen here." By choosing Gore as his running mate, Clinton has begun the reformation of the Democratic Party. So far, Bush has shown no interest in similarly trying to resuscitate the Republicans. ■

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On Madison Avenue/Bernice Kanner

BRATS NO MORE

KIRSHENBAUM & BOND GROWS UP

MAYBE GRANDPA MICK JAGGER CAN STAY forever young. But Kirshenbaum & Bond knows that Peter Pan's a myth.

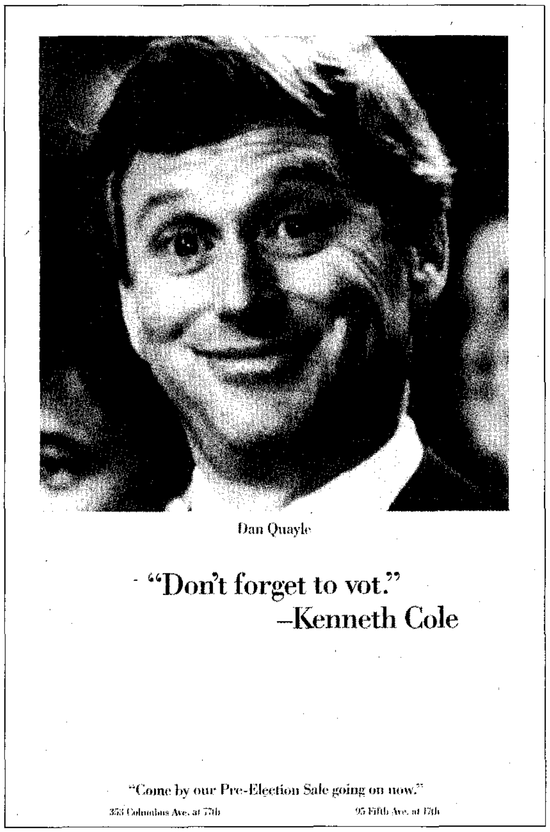
Its kitschy ads still speak in the cheeky—and occasionally obnoxious, scandalacious—tone that took New York by storm when the agency started five years ago. Richard Kirshenbaum still prides himself on K&B's "steel balls"; he still *knows* he can sell pork at a bar mitzvah.

But time and success have toned down the chutzpa. K&B is now a 75-person, $85-million agency with mainstream clients—Schieffelin & Somerset's Hennessy cognac, the Chase Manhattan Bank, Savin copiers, and Bear, Stearns & Company—as well as adventurers from its early days: Charivari and Kenneth Cole shoes. In the past nine months, it has added Schieffelin & Somerset's Ruffino wines and Tandem liqueur, Revlon salon products, the discount brokerage firm Quick & Reilly, Pittsburgh Brewing, Angel/EMI Classics records, ABT software, *Family Circle* magazine, Solgar vitamins, Clark candy bar, and Conran's Habitat furniture—$47 million in new billings.

Still, its philosophy is unchanged. "People don't trust advertising; they trust other people. No one ad is as credible or effective as the recommendation of a friend," says president Jonathan Bond, 34, echoing a K&B promotion. "But good advertising can program people to say what you want about a brand, to forge the kind of connection consumers make with Volvo and safety. That's the word-of-mouth channel, and you can't *buy* time on it. You earn it with a message that has actual news value and gets people talking."

Bond boasts that his agency has "made a science of creating word-of-mouth campaigns that get people to say the right things about the brand. This has a multiplier effect, making every ad dollar look like five or ten. NO EXCUSES was the first campaign with no paid media. We handed out tapes to the press, who ate it up [they presented it as news]." K&B also found an offbeat medium when it spray-painted city sidewalks with the slogan FROM HERE IT LOOKS LIKE YOU COULD USE SOME NEW UNDERWEAR. It was signed BAMBOO LINGERIE.

"Too many ads are what the manufacturer wants to say, not what a consumer wants to hear," says Nigel Carr, the agency's new head of brand planning. "Repetitively hammering a message into consumers' heads doesn't work anymore. We believe getting people to talk about the brand is more powerful, provided they say the right thing. That means understanding what's newsworthy about the brand."


Dan Quayle

"Don't forget to vot."
–Kenneth Cole

"Come by our Pre-Election Sale going on now."

353 Columbus Ave. at 77th

95 Fifth Ave. at 17th

QUAYLE-MOCKING: *K&B slyly plays off the news.*

To achieve word-of-mouth currency "you sometimes have to be controversial and strident," says executive creative director Kirshenbaum, 31. "When our ads break, something happens: People talk about them."

People talked in 1987, when K&B came out with its campaign for No Excuses jeans. Donna Rice, the Gennifer Flowers of her day, was featured saying defiantly, "I have no excuses; I just wear them." "Everybody hated NO EXCUSES," Kirshenbaum says—"everybody but the target audience [teenage girls, who are—presumably—rebellious]. It was appropriate."

Adds media director Steve Klein, "We're not designed to get on the news but rather to set people talking. Still, when you get it right, you do get on the news." K&B got it right, he says, with the Charivari campaign's WAKE US WHEN IT'S OVER, a contrarian view of domesticity and getting back to basics—just as it hit the button with the New York *Post*'s two-year-old 3 BIGGEST LIES campaign. (One of the lies: "I never read the *Post*.")

Charivari can compete with major department stores only by being more creative, says president Jon Weiser. "We do that with merchandise and funny, attention-grabbing ads." WAKE US WHEN IT'S OVER "attacks the homebody clichés of the nineties. Not everyone is staying home and eating meat loaf. I have no problem with the Gap, but sweatshirts aren't *all* I wear. We're saying there's nothing wrong with admiring beautiful design."

Playing off the news, K&B has touted Savin's longevity in ads that boasted, THIS COPIER OUTLASTED 122 EMBEZZLEMENT CONVICTIONS, 99 INSIDE TRADES, AND 222 CASES OF RACKETEERING. K&B pictured Michelangelo's *David* in an ad for Personal Condoms of Italy that asked, WHO'S BETTER EQUIPPED THAN ITALIANS TO DESIGN THE WORLD'S BEST CONDOM? K&B's latest out-there work—a poster for Kenneth Cole shoes (left) promoting a pre-election sale, laughs at Dan Quayle's famous gaffe: DON'T FORGET TO VOT.

K&B has also moved into TV. Unusual cropping and eerie, *2001*-type music are featured in Quick & Reilly's "new breed of broker" spots. For Pittsburgh Brewing, locals enact their beer-commercial fantasies. Says Harriet Scorsone, Pittsburgh Brewing's marketing director, "The agency stressed playing up our localness, to elevate our status against the national brewers." Two weeks after K&B won the account in April, it got out five different "cutting-edge execution" teaser ads that poke fun at national brewers' babes-beach-surf approach.

Kirshenbaum claims the agency has been accused of outrageousness but never bad taste. Perhaps its trade-ad campaign for *Family Circle* (WE WERE JUST DRIVING ALONG IN THE FAMILY BANDWAGON AND SUDDENLY EVERYONE ELSE JUMPED ON, featuring a thuggish, leather-vested guy with his progeny) is borderline. "It was designed to reach 23-year-old media directors and prep a sales call," says creative director Bill Oberlander. *FC* "was perceived as conservative; this made it newsworthy and interesting."

The campaign, says publisher Valerie

Salembier, who'd earlier hired K&B for the *Post,* "is distinguishable from the benign advertising of our six sisters. Whether you like it or not, you know it's *FC.*"

The account that launched the rocket was Kenneth Cole shoes. Eight years ago, when they met and became friends, Kirshenbaum was a bored copywriter at David Deutsch; Bond, a restless vice-president of client services at Sacks & Rosen. After Cole, a young shoe designer, dismissed advertising-agency work as limp, Bond and Kirshenbaum decided to cook up a Cole campaign free-lance. Cole reluctantly agreed to look at it—but wouldn't underwrite even the buying of photography. Thus was born Cole's all-type format.

"I didn't initially like what Richard presented," Cole recalls. "He came back with what must have been twenty campaigns over several months before coming up with Imelda." That memorable ad, breaking amid stories about the Marcoses' extravagances, lamented, IMELDA MARCOS BOUGHT 2,700 PAIRS OF SHOES. SHE COULD'VE AT LEAST HAD THE COURTESY TO BUY A PAIR OF OURS. It was signed KENNETH COLE.

It ignited the public, the shoemaker, and Kirshenbaum's boss. "Why can't we do work like this?" she reportedly demanded. Kirshenbaum claimed authorship and quit. Soon after, so did Bond.

They started their agency in 1987, when they were 26 and 29, respectively—and "got all this press and became typecast as ad brats," Kirshenbaum admits ["The Ad Brats," by John Taylor, *New York,* November 13, 1989]. Rivals nicknamed the agency Stinky-bomb & Bond. "Prospects thought of us as a wacky circus-show act—the place *was* full of kamikaze skateboarders—but were intrigued," Kirshenbaum says. "They were surprised to find that the lunatics had a presentation, strategy, research."

Now the agency once described as the New York *Post* of advertising is cultivating a more subdued stance. "They're starting to play the game, going after establishment accounts," observes Phil Suarez, part-owner of the restaurant Positano, a K&B client (THE ONLY AUTHENTIC ITALIAN RESTAURANT WHERE NOBODY'S BEEN SHOT. YET). "They're still doing that down-in-the-cellar creative stuff, but in a buttoned-up way."

The compromise position attracted Applied Business Technology in January. K&B has "bottled creativity in a framework," says president Chris Murray. "They offer raw creativity—not the fancy wrappings around extraneous services offered by other agencies—and they're never sloppy with recordkeeping or documentation."

Not all brands need to be at a ten on the volume dial, says Bond. "For a No. 1 brand like Moët & Chandon, a five volume may be more appropriate." "They've grown beyond the wild-card stuff that got notice," says Clint Rodenberg, senior vice-president–marketing for Schieffelin & Somerset, which imports Moët. "Their work for us is hardly sophomoric. It's sophisticated, thought out, beautifully executed, very effective and serious. K&B is smart and with it—but not so much hip as thoughtful, grounded."

In November, K&B edged out the conservative Wall Street agency Doremus & Company for Quick & Reilly's $5-million account. "We wanted to turn up the volume on our price and service," says Q&R president Tom Quick. K&B's "New Breed of Broker" ads overhauled the discounter's image by playing up the conflicts that exist on Wall Street. One ad noted, WHAT DOES A BROKER GET WHEN HE GIVES BAD ADVICE? A COMMISSION. Another nagged, IF YOU'RE STILL PAYING FULL COMMISSIONS TO YOUR BROKER, YOU'RE NOT AN INVESTOR. YOU'RE A PHILANTHROPIST. "Since aligning with K&B, we've had three of our best months in terms of new accounts," says Quick.

But even the grown-up K&B finds it hard to quell its penchant for outrageousness. Adds Quick, "If we ran all the wild, hot, inappropriate stuff they propose, we'd be driven out of Wall Street." ▬

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The Bottom Line/Christopher Byron

MILKEN THE PATSY

ANOTHER SIDE OF THE STORY

AS SOMEONE WHO RECENTLY WROTE A BOOK that brought forth a barrage of criticism and personal attacks, I have a sense of what awaits magazine writer Jesse Kornbluth. He is the author of a book due in stores this week from William Morrow & Co. on junk-bond hustler Michael Milken. *Highly Confident: The Crime and Punishment of Michael Milken* is guaranteed to stir up controversy, and, as is usually the case with writing that touches a nerve, at least some of that controversy will undoubtedly be directed at Kornbluth.

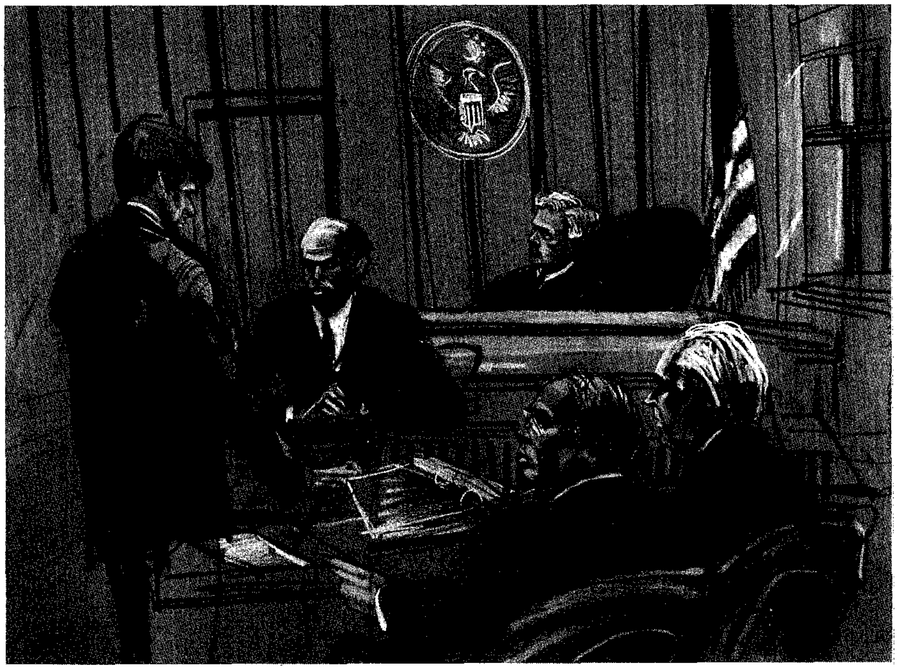
Based on 400 hours of interviews with Milken as well as 10,000 pages of previously undisclosed government and defense documents, Kornbluth's contrarian argument holds that Milken wasn't after all the criminal genius that prosecutors claimed. Instead, Milken comes across as a glib but insecure bond promoter who had basically one good act—a sales pitch for less-than-investment-grade bonds. As such, Milken was quickly spotted as the patsy of all time by one of the slimiest bunco artists in the history of Wall Street, arbitrageur Ivan Boesky.

As told by Kornbluth, the story of Milken's decline and fall is thus really the story of Boesky's stupefying ability to beguile and manipulate. First in Boesky's crosshairs were corruptible Wall Street money men like Dennis Levine and Martin Siegel. After that came Milken himself, whom Boesky cajoled into raising what eventually became $600 million for Boesky to invest as he saw fit.

Then, when the Feds got onto Boesky, he cajoled even them, convincing prosecutors under New York's headline-hungry U.S. Attorney Rudolph Giuliani that Wall Street's true Pope of Evil was not Boesky but Milken. If the Feds went easy on Boesky, the arbitrageur would agree to tell them every debased and craven thing Milken ever did—even, it seems, more than a few things Milken didn't do at all.

The Feds took the bait, building their case against the Drexel junk-bond man out of the self-serving revelations of Boesky—a backasswards arrangement that suggests by way of analogy a promise of leniency to Adolf Hitler in order to get the goods on Albert Speer.

Kornbluth's book is being published at a fortuitous moment. By a fluke of circumstance, U.S. District Court Judge Kimba Wood is expected to rule as soon as this week on a reduction in the ten-year sentence she handed out to Milken nearly two years ago, after he pleaded guilty to 6 of the 98 securities-fraud offenses the government had charged him with.



UNCOVERING THE TRUTH?: *A new book suggests Milken was, in part, a victim.*

Any reduction in sentence would, in part, be a reward for Milken's cooperation with the government from behind bars in Pleasanton, California; he has provided evidence in other Wall Street cases still being pursued by prosecutors. The most notable recent example of that cooperation came this spring when Milken appeared, without his ill-fitting toupee, as a government witness in the securities-fraud trial of a longtime friend and former Drexel colleague, Alan Rosenthal.

Though the publication of Kornbluth's book couldn't have been timed better, the author can look forward to being slammed as a sycophant and a toady, and for being an apologist for a criminal. He faces this abuse because *Highly Confident* offers readers the first balanced portrait of Milken as a living, breathing human being, setting the picture off against the stop-at-nothing zealotry of prosecutors determined to lock him away.

Just how aggressive were the Feds? In one notable instance, Kornbluth quotes Richard Thornburgh, then the attorney general, as authorizing the apparent coercion of a guilty plea from Milken. The tactic: permitting an indictment of Milken's brother, Lowell, to be dropped if Mike agreed to confess to his own wrongdoing. "A brother for a brother," Kornbluth quotes Thornburgh as saying.

In a second example, Kornbluth shows how the Feds let themselves be conned into granting immunity to an apparently guilty Milken underling, Terren Peizer. This happened when Peizer gave prosecutors, hungry for evidence against Milken, a seemingly incriminating document that he said was written by Milken. In fact, the handwriting appears to be that of Alan Rosenthal, the same person against whom Milken recently testified.

Elsewhere in the book, Kornbluth reveals the lengths to which prosecutors went to mold public opinion against Milken. According to Kornbluth, federal officials were the source of perhaps hundreds of anti-Milken leaks to the *Wall Street Journal* and other newspapers. In one passage in his book, Kornbluth quotes a prosecutor as telling a Milken client that damaging press leaks against Milken were "part of our strategy."

As literature, *Highly Confident* may not be to everyone's taste. Portions of it are written in a breathy, present-tense style that Kornbluth apparently hoped would add urgency to the narrative. It doesn't.

Parts of *Highly Confident* also have a kind of "inside baseball" quality, requiring the reader to be more than passingly familiar with some of the most convoluted and confusing financial deals ever structured. When it comes to these deals, Kornbluth would have served his readers better by

Illustration by AP/Wide World.

presuming less and summarizing more.

But forget all that, and look instead at the portrait that emerges of Milken himself. Up to now, the image that most people have of Milken is of a workaholic ogre who berated subordinates and colleagues, and once even groused about an underling who took time off from work to visit his cancer-stricken mother. This portrait of Milken is found in nearly all late-eighties newspaper and magazine articles involving Milken, and it fills the pages of journalist James Stewart's well-written and highly readable best-seller, *Den of Thieves.*

Though Stewart's book has a crisper story line and is in many respects easier to read than Kornbluth's, *Highly Confident* is clearly the more balanced and complete account of what actually happened in the pursuit of Milken. One reason may be not only that Kornbluth had access to Milken (which Stewart did not) but that Kornbluth also seems to have obtained a number of key documents that Stewart did not get his hands on. These ranged from nearly 1,000 pages of confidential reports on Boesky commissioned by Drexel and Milken to memos of strategy meetings by the Milken defense team.

One such document is the government's own transcript of a tape recording secretly made by Boesky of a conversation with Milken after Boesky became an undercover informant for the Feds. The taped conversation is covered in two pages in *Den of Thieves* but takes up the entire first chapter of *Highly Confident.* Portions of the quoted dialogue are noticeably different in the two accounts, and Kornbluth says that is because his version of events comes directly from the transcript whereas Stewart's does not; Stewart acknowledges this in a chapter note in his book.

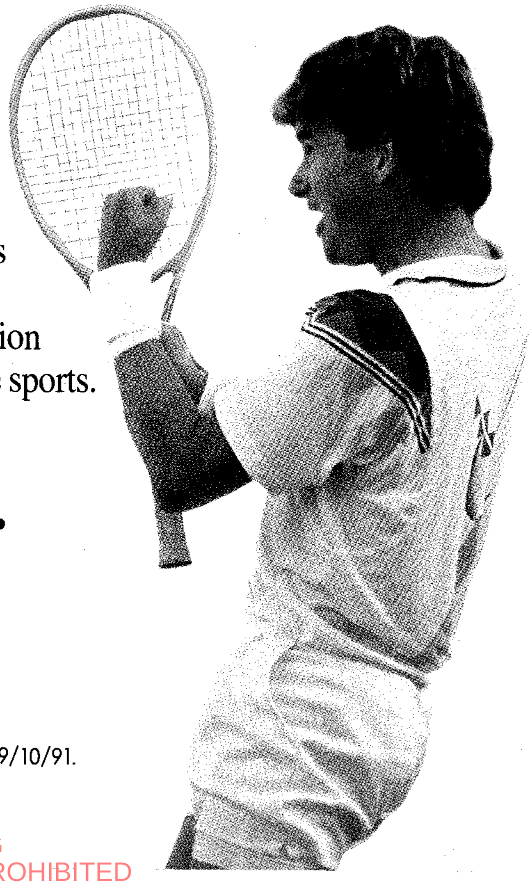
Such nit-picking aside, Kornbluth's portrait of Milken is certainly fully textured—though the resulting picture is one that Milken himself will hardly find flattering. As rendered by Kornbluth, Milken emerges as Wall Street's ultimate co-dependent for white collar criminals—a man so neurotically hungry for love and approval as to be simply incapable of saying no to anyone.

" 'I had a hard time not taking care of people,' " Kornbluth quotes Milken as telling his probation officer in a presentencing report to Judge Wood that has never before been published anywhere. " 'In my desire to please customers, I went too far. I personalized too much. I had to be all things to all people.' "

In fact, Milken seemed perfectly capable of suspending moral judgment about anyone when the need arose. In the book, Kornbluth quotes from a previously secret psychological study of the Drexel Burnham corporate culture, undertaken long before the firm's trouble with the government began. The study focused at length on Milken himself, diagnosing him as a man who had repressed any ability to make moral judgments and who showed clinical evidence of being a "borderline schizophrenic."

How did Milken become such a conflicted and troubled person? Kornbluth traces Milken's woes back to early childhood and a domineering father named Bernard Milken, who hobbled through life with a leg crippled from a childhood bout with polio. In the achievement-oriented Milken household, the father's affliction was the great unspoken presence that suffused everything, a constant reminder to all concerned that one did not judge others, no matter what the evidence of their handicap might be.

"We're not here to sit in moral judgment on our clients," Kornbluth quotes Milken as saying more than two decades later. Too bad, too, for as Kornbluth's story makes plain enough, if Milken had been a bit more discriminating in his choice of friends, perhaps he wouldn't today be doing ten years in a federal prison while the man who put him there—Ivan Boesky—got out after 21 months and is today walking around a free man.



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EDITED BY CHRIS SMITH

BRIEF LIVES

Don't Believe the Hype

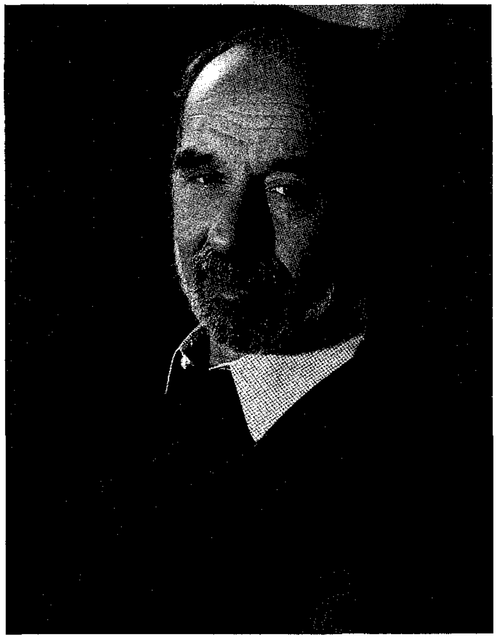
FAUST HAS NOTHING ON Paul Brock. The star of Avery Corman's new comic novel, *The Big Hype* (Simon & Schuster; $19), Brock is a successful middle-aged TV writer who wants only to publish his Big Novel. It's a good novel, too, but the best deal Brock can swing is a $20,000 advance and a first printing of just 15,000 copies. Unacceptable.

Enter Mephistopheles—Brock's boyhood friend Mel Steiner, a show-biz mogul and spin doctor without peer. Once Brock consents, he is packaged as the Paul Brock Phenomenon: He writes witty songs about the forgotten middle-class man; he performs at Radio City and plays himself in a feature film; he contemplates launching Brock, "a man's cologne for thinking men." And—oh, yes—his novel is published to great acclaim and phenomenal sales.

Picking at an unbuttered corn muffin in a Broadway coffee shop, the amiable Corman tirelessly explains that *The Big Hype* is pure fiction. "There is this notion," he explains, "that if you write a realistic book, you have stenographically recorded events from your own life."

Corman has long battled this misconception. His first book, *Oh, God!* (1971), led some readers to surmise, wrongly, that Corman himself had had an audience with the title character; *Kramer vs. Kramer* (1977) rendered a soul-wrenching divorce and custody battle, but Corman has been married for nearly 25 years, to a woman who now handles public relations for the Phoenix House drug-rehab program.

Born in the Bronx 56 years ago, Corman fell for screwball comedy early on, thanks to his theatergoing mom—"a real Auntie Mame type." He graduated from NYU and planned a career in the advertising world, where, he discovered, Jewish boys from the Bronx were not a hot commodity. Ultimately, Herb Gardner's *A Thousand Clowns* drove Corman to the typewriter, and, after a pair of plays that were never produced, he turned to novels.



The art of the deal: Writer Avery Corman.

In *The Big Hype,* Corman welcomed the chance to explore the bizarre world of modern celebrity and just how tempting its trappings can be. "In a way, when Paul crosses over the line and accepts being hyped into stardom, he's crossing the line that many of us have to cross in some ethical decision we have to make. If the eighties leading into the nineties have taught us anything, it's that there were many people willing to cross that line."

Corman is sure he'd never cut a deal like Brock's—for one thing, he can't sing. He has, though, already drafted a screenplay of the novel, the first step toward monopolizing the property. The big hype, apparently, touches us all.

STEPHEN J. DUBNER

PRICES

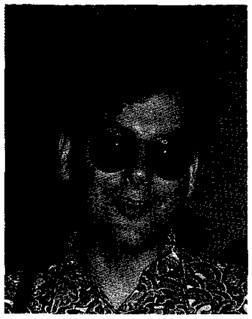
SURE, IT AIN'T OVER TILL IT'S over, but let's face it—it's over. The 1992 Mets and Yankees are both out of it. So here's what it will cost to satisfy your baseball fetish now that $14.50 tickets and South Bronx parking no longer figure into your expenses:

☐ Paperback copy of *The Summer of '49,* by David Halberstam, at Cooper Square Books, 21 Astor Place, $4.95.
☐ Box-seat ticket to see the Albany-Colonie Yankees, the New York Yankees' AA affiliate, at Heritage Park, Albany, New York, $5.
☐ Ticket to *A League of Their Own,* at the Loews Village Theatre VII, 66 Third Avenue, $7.50.
☐ One Rawlings National League regulation ball and two Wilson A-2000 baseball gloves, at Paragon Sporting Goods, 867 Broadway, $7.95 for the ball and $79.95 for each of the gloves.
☐ 1986 World Series highlights videotape, at the Mets Clubhouse store, 575 Fifth Avenue, $19.99.
☐ Round-trip bus ticket to Cooperstown, home of the Major League Baseball Hall of Fame, from Adirondack Trailways, Port Authority, $76.70.
☐ One week of instruction at the Bucky Dent Baseball School, Huntington, Long Island, $175 (youths only).
☐ Three-bedroom house in Pittsburgh, about $90,000.

Photographs: top, Shonna Valeska; bottom, Culver Pictures.

OCCUPATIONAL HAZARDS

THE DREAM TEAM



Michael.

GENE HACKMAN TRIED FOR MURDER! Kathy Najimy Buys Spain! Whoopi Goldberg Undergoes Pigment Augmentation—And Comes Out Looking Exactly Like Sean Young!

National Enquirer headlines? No. These are the stuff my dreams are made of. After spending nearly five years chronicling the lives of celebrities for *People* and *Entertainment Weekly,* I find the famous creeping into bed with me at night. It's an occupational hazard. I put a few of my colleagues on the couch and asked them to discuss their own subconscious stargazing.

Michael Musto (*The Village Voice*): "I have a recurring dream that Meryl Streep picks me up in a limousine and we hit the town and drink champagne and go to all kinds of fancy boîtes. She asks me advice about her movies and her accents. She's quite carefree—not at all what you'd expect from Meryl. She hangs on my every word. *I* am the virtuoso talent. We love each other so much, but it's purely Platonic, needless to say."

Stephanie Mansfield (*GQ*): "To be one of these interviewers, you have to fall in love with the subject and then get a divorce at the typewriter, so I'm always dreaming about them. Last night I dreamed that Kevin Costner and I were playing baseball. What do you think—field of dreams?"

Richard Johnson (New York *Daily News*): "I played croquet with Errol Flynn, John Barrymore, and Harpo Marx, and I was winning. It was completely jovial. I think they were basically getting crocked. I wasn't. That's why I was winning. And I was giving lines to Dorothy Parker, who was writing them down. The line I gave her was 'A doctor a day keeps thoughts of apples away.' She claimed it as her own."

Billy.

Billy Norwich (New York *Post*): "My friend Inès and I were in Monte Carlo, having dinner with Princess Grace at the palace. We were with Salvador Dali, Mick Jagger, Elizabeth Taylor, and Richard Burton. Oh, it was very jolly. Footmen came in. The first course was crabmeat soufflé, but when it hit the plates it turned into little Hieronymus Bosch men and ran away. The next course was a plate of Dali's melted clocks. And then there was a birthday cake for me. Elizabeth Taylor leaned over and said, 'Darling, don't eat the cake. Come live with me, and I'll take care of you.' But I didn't go."

Libby Gelman-Waxner (*Premiere*): "As one of the nation's foremost auteurist film critics, I've had a recurring dream. I visit the Disney studios and discover that Mickey and Goofy actually *do* write and direct all of the Disney films. I also find that Elizabeth Taylor and Michael Jackson are now legally considered Disney characters and are being impersonated at the theme parks by actors wearing big heads. On the way off the lot, I run into Ivana Trump, and we go to visit Leona Helmsley in prison. I ask Leona why she didn't hire whoever wrote Ivana's novel to go to jail for her."

Libby.

Kevin Sessums (*Vanity Fair*): "I played one-on-one with Christian Laettner."

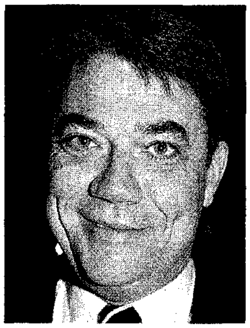
Jeff Giles (*Details, Rolling Stone, The New Yorker*): "If stars have been particularly difficult or cruel to me, I dream we're really good friends. Lou Reed was the nastiest person I ever interviewed, so I dreamed we were like blood brothers. He came to a dinner party at my house with my parents. It was very casual."

Jeannie Williams (*USA Today*): "I discovered that I could actually sing, and I was talking to both Plácido Domingo and Luciano Pavarotti about whether I could sing with them."

Rex Reed (New York *Observer*): "I don't dream anymore. I've dined with Garbo, danced with Astaire, acted in movies with Mae West and Laurence Olivier, sung with Judy Garland, skinny-dipped with Natalie Wood, smoked pot with Jane Fonda.

"Loretta Young washed my dishes. Dietrich cooked me dinner in her bare feet. Angela Lansbury has darned my socks. I've been painted by Andy Warhol, insulted by Frank Sinatra, and given a personally guided tour of Bataan and Corregidor by Imelda Marcos. Kirk Douglas took me to the Grand Prix. Ann-Margret bailed me out of Vegas after I gambled away my last dime.

"I've been interviewed by Johnny Carson, gotten drunk with Bette Davis, and been locked in a Greek prison cell with Melina Mercouri. Dreams? I've already lived them all." JESS CAGLE



Rex.

Photographs by Robin Platzer/Twin Images. Illustrations: top right, Robert de Michiell; center, Rob Westerberg.

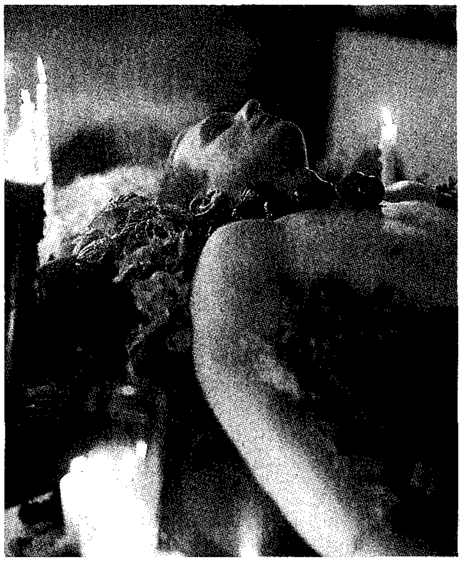
ART BEAT

The Naked and the Fed

IF YOU WERE LIKE MOST people this past May Day, you panicked at the post–Rodney King riot rumors and stayed home. Some of us, though, went to the Thread Waxing Space, a new art gallery at 476 Broadway, to see a naked man lying on a vast table laden with sensual gourmet food—and surrounded by angry feminists.

For two hours, the naked man lay peacefully on his giant bed of poached pears, giant squid, artichokes, strawberries, and roasted pigs and rabbits. Around him swirled the eight feminists, whose roles in this performance were based on ancient Greek characters called maenads, Dionysian figures who practiced revelry, abandon—and the tearing of men limb from limb. But on this night, the maenads' anger culminated only in some poetry readings and a small, spontaneous asparagus fight.

The Thread Waxing Space, named for its original occupants, was turned into a gallery last September by Timothy Nye, 26, who says his previous job was sweeping floors at the Robert Miller Gallery. Nye's goal is to "synthesize" art, film, performance, and music in the stark, 7,500-square-foot loft, so on July 22 he'll present "Miau Haus," a visual-arts festival with participants such as Robert Longo. In August, a Belgian rock band will create "a music, video, and visual-art enviroment."



Rare beef: The entrée at "The Banquet."

"The Banquet," the May performance piece by artists Chrysanne Stathacos and Hunter Reynolds, was one way of celebrating the start of the spring fertility season. The event drew its inspiration from Greek myth and from Surrealist Meret Oppenheim, who in 1959 invited a few friends to eat dinner off the body of a naked woman. In SoHo, genders were switched, from the dinner table all the way up to a rotating "sculpture" of a drag queen, played by Reynolds. The heads of some of the 350 guests were spinning, too. "What are maenads?" asked one. "Is that a made-up word?" "I think it's Greek," said another. "But is it kosher to have a naked man next to food?" NANCY ANGIELLO

DOING GOOD

RECYCLING LIVES AND LIVING ROOMS

JOHN MAYO STANDS ON A narrow strip of plastic green grass in front of his antiques store, gently coaxing one of his dogs, Nina, to stay put.

"The police had her pinned against a fence in Tompkins Square Park. They were pointing guns at her," he says. "I ran over, yelling, 'She's mine; she's mine!' It worked—they let me have her."

Now Mayo rescues people. A former cocaine addict and prostitute, Mayo hires runaways who live at the Lazarus Community, a Catholic shelter on East 9th Street, to work at his store. Some of the profits from Miracle on 3rd Street (179 East 3rd Street) go to the shelter, where Mayo lived for about six months.

A storeful of second chances: John Mayo at his antiques shop.

"I don't sell junk," Mayo says. "This is a way middle-class and poor people can afford nice things—to turn nothing into something."

Vintage Billie Holiday songs trickle through the three-month-old shop, which is packed with ornate lamps and statues, antique jewelry, and kitchenware. One corner of the store, with lime-green-and-orange plastic chairs and cushions, replicates a sixties living room; another corner resembles a miniature forties café, complete with piano, table, and stools. Prices range from $5 for a rhinestone brooch to $3,500 for a thirties cedar bedroom set.

Mayo, 28, is a fast-talking survivor who managed to pull himself together with the help of the Lazarus shelter and a religious awakening. "When I was a prostitute, I slept with men, women, and even worked out of an agency. An average day was something like $500 to $600," he says. "Through all of that I learned that nothing comes easy. You can't change your character by changing your clothes. You're still dirty on the inside."

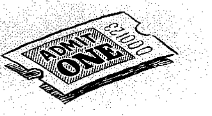
Along with running the shop, Mayo counsels youths in the shelter. Many come from broken, often desperate, families, just like Mayo.

"It's more difficult to be hopeless than to be poor," he says, glancing toward the twelve-year-old boy he's just hired, who is diligently washing dishes in the corner. "With hopelessness, there's no way out. It's like being a rat glued down to a trap. You're still alive, but just barely."

His expressive brown eyes widen. "Sure, it's *painful* for me to relate to others what happened in my life," Mayo says. "But my suffering is a good way for me to tell others about my life and help someone else get out of it." GIA KOURLAS

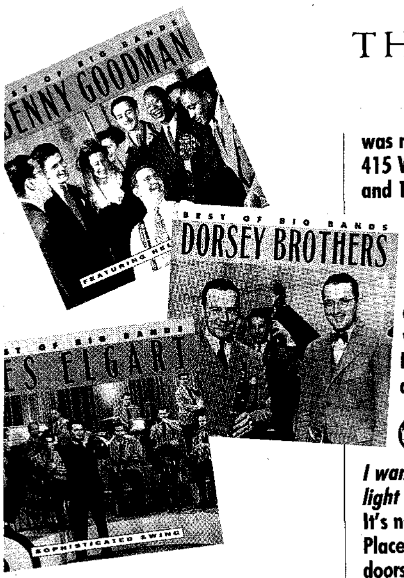
Photographs: top, Michael Wakefield; bottom, Michael P. McLaughlin.

HOT LINE



THE TOPS IN TOWN THIS WEEK

COMPILED BY RUTH GILBERT



RECORDINGS

***Best of Big Bands:* In the mood? Columbia Legacy has just released three new titles in its series of big-band music—from the Dorsey Brothers, Les Elgart, and Benny Goodman. Each of the recordings has around sixteen cuts and sells for $11.98.**

MUSIC

The New York Philharmonic Tchaikovsky Festival continues at Carnegie Hall. On July 15, it's the Second Symphony; on the 16th, it's the First Piano Concerto with Cherkassky.

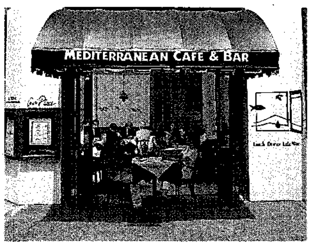
PETER ILITSCH TSCHAÏKOWSKY.

There's opera all over town this week. The rather intriguingly named Hell's Kitchen Opera does a New York premiere. *Emma,* by Murray Boren, is about Emma Smith's struggle after her husband, Joseph, who founded the Mormon Church, was murdered. At St. Paul's Church, 415 West 59th Street, July 17, 18, and 19. More-familiar fare comes from the Grand Opera Company of New York, which will do *Cavalleria Rusticana* and *Pagliacci* in Central Park. The date is July 15, and the pieces will be performed at Rumsey Field, adjacent to the Band Shell, at 79th Street.

ASK GAEL

I want to eat something fresh and light and cooling.

It's not quite Mykonos, but Gus's Place hits a Mediterranean note with doors flung open onto Waverly Place and food that's definitely better than an everyday taverna's. Make a meal of fabulous small plates—fried calamari with anchovy toast and tomato relish, three Greek spreads to spoon up with peppery potato chips, salt-cod fritters and garlic-almond mayo, or fabulous crostini with house-smoked tuna, green-olive purée, and a taggle of greenery. At 149 Waverly Place; 645-8511.



Peter Freed

MOVIES

A Robert Altman retrospective: Now that *The Player* is a hit, everyone is rediscovering the director of *Nashville*. But the retrospective at the American Museum of the Moving Image isn't just another greatest-hits series. This week, there's a documentary on James Dean and *Once Upon a Savage Night*—a lurid thriller from the sixties. At 35th Avenue at 36th Street in Astoria, Queens; (718) 784-4520.

TELEVISION

This week, politics should get really silly when the little Comedy Central channel goes up against the big-three networks. Included in CC's lineup are four two-hour segments called *Indecision '92.* With Al Franken of *SNL* and writer Buck Henry. (Comedy Central; Monday through Thursday, 9 to 11 P.M.)

ART

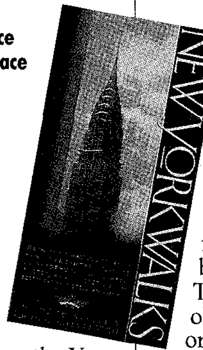
"Step Lively: The Art of the Folk Cane": In a footloose-and-fancy-free mood, the Museum of American Folk Art is showing off a collection of 175 walking sticks. They're really much more folk art than practical accessories. Through September 13.

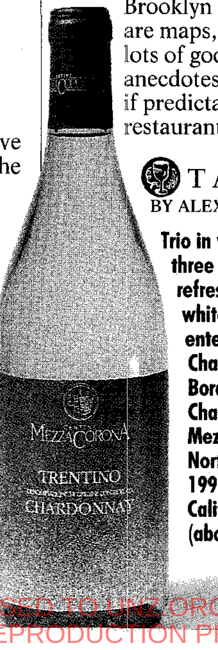
VIDEOS

***Grand Canyon* ($89.95): Some said "provocative." Others snored through Lawrence Kasdan's movie about race and yuppie angst.**

BOOKS

New York Walks, Batia Plotch (Henry Holt; $12.95): Smart idea: The 92nd Street Y offers some of the best guided tours, and now the Y has collected six of them—from the Lower East Side to Brooklyn Heights. There are maps, photographs, lots of good historical anecdotes, and a decent, if predictable, list of restaurants.





k Osentoski

TASTINGS

BY ALEXIS BESPALOFF

Trio in white: Here are three light-bodied, refreshing summer whites for casual entertaining: 1990 Chateau Bonnet, from Bordeaux; 1990 Chardonnay of Mezzacorona, from Northern Italy; and 1991 Chardonnay of Caliterra, from Chile (about $8 each).

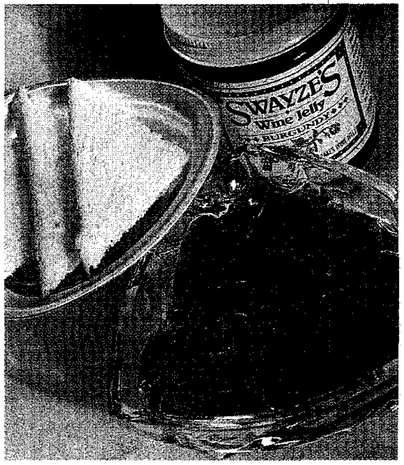
FASHION

Tie high: Grateful some will be for Jerry Garcia's new line of neckwear, which is now being sold at Bloomingdale's. If you consider Garcia's past careers—most notably as the lead guitarist for the Grateful Dead—the ties are in positively *excruciatingly* good taste. $28.50.

SHOPPING

For breakfast, lunch, or dinner: Swayze's Wine Jelly, made from New York's Finger Lakes grapes, comes in four flavors, but according to Barbara Costikyan, "the rosemary rosé and the burgundy are the best. They aren't as sweet as the old-fashioned plum, peach, or berry jellies, yet their tart and winy bouquets taste as good on a morning muffin as on a midday ham sandwich." At Fairway Fruits & Vegetables; $2.99 for a ten-ounce jar.

Les Jörgensen



THE NEWEST 'NEW YORKER' EDITOR, TINA BROWN, WITH HER BOSS, S. I. NEWHOUSE.

New York

TINA'S TURN

THE NEW YORKER'S HEAD TRANSPLANT

BY

MICHAEL GROSS

IN 1985, THE STOCKHOLDERS OF THE New Yorker Magazine, Inc., were rubber-stamping the sale of the weekly for about $168 million to Donald Newhouse and his brother, S. I. "Si" Newhouse Jr. That's when the magazine's editor of 33 years, William Shawn, got up on his hind legs and roared.

"We re-assert our editorial independence," the 77-year-old declared in an unsigned piece under the "Notes and Comment" rubric in the "Talk of the Town" section of the magazine. "We re-assert it with these few formal words. We feel certain that the Newhouses will respect it."

Shawn declared the magazine staff's right "to publish what we want to publish . . . in defiance of commercial pressures or any other pressures. . . . We have never published anything in order to sell magazines, to cause a sensation, to be controversial, to be popular or fashionable, to be 'successful.' "

Ownership may change, Shawn continued, "but the idea of *The New Yorker*—the tradition of *The New Yorker*, the spirit of *The New Yorker*—has never been owned by anyone and never will be owned by anyone. It cannot be bought or sold. It exists in the minds of a group of writers, artists, editors and editorial assistants who have been drawn together by literary, journalistic, aesthetic and ethical principles they share. . . . Our basic principles and standards will remain exactly what they have been."

Shawn spoke too soon.

As *The New Yorker's* A. J. Liebling once said, "Freedom of the press is guaranteed

Anthony Savignano/Ron Galella

Finale

TINA BROWN'S ASCENSION IS ABOUT MORE THAN numbers. Says one illustrious *New Yorker* writer, "The real story is the end of a particular kind of cultural life. The end of an era."

only to those who own one." So it was that on the last morning of this past month, Si Newhouse, a co-proprietor of Advance Publications and the Condé Nast magazines, finally did precisely what Shawn would have considered unthinkable. He replaced Shawn's successor and spiritual heir, Robert Gottlieb, 61, with *Vanity Fair's* Tina Brown, 38, and replaced her with E. Graydon Carter, 42, a co-founder of *Spy* magazine, a contributor to Condé Nast's *Vogue,* and the editor of the New York *Observer.*

The invisible hand of capitalism, as Adam Smith called it, had struck again. In the seven long years that he had owned it, Newhouse had nibbled at the business edges of the magazine but stayed clear of its editorial core. Meanwhile, just outside *The New Yorker's* shrine to the written word, Mr. Shawn's neighborhood had fallen into disrepair. Reading was on the decline and attention spans were shrinking fast when a three-year-long neo-Depression came along and devastated the magazine business. Weak new titles—*Model, Fame, Smart, Wigwag*—came and went, leaving no more than ghostly impressions. Existing magazines with recession-battered bottom lines—like *European Travel & Life* and *Connoisseur*—also disappeared. Even venerable nameplates like Hearst's *Town & Country* and *Harper's Bazaar* became vulnerable and perhaps terminal. The Gulf War—which flattened advertising revenues, if not Saddam Hussein—made it clear: Only the strongest magazine franchises would survive.

IF ANYTHING, IT SEEMED NEWHOUSE HAD BEEN TOO REVERENTIAL toward *The New Yorker* for too long. All the while, it had been slowly calcifying, its core readers aging, its advertising off even though there was less competition for rich readers. How dire was the problem? Over and over, it was reported that *The New Yorker* was losing $10 million annually—and even if that figure was inaccurate, there was little doubt that the once proudly prosperous magazine was running in the red. Finally, Newhouse decided it was time for a change, one so radical that the magazine's circumstances, it appears, may have been even worse than outsiders suspected. Today, *The New Yorker* seems far more admired than it is read, or relevant.

GRAYDON CARTER TAKES OVER WHERE TINA LEFT OFF.

Outside the circles of the media-savvy, the impact of all this was negligible. On his syndicated talk show, comedian Dennis Miller wondered if Brown would photograph John Updike nude for one of her *New Yorker* covers. The joke bombed, and Miller found himself in comic hell, having to explain who Updike and Brown were. But inside the media loop, the Newhouse news was electrifying. The Washington *Post's* Charles Trueheart called the changes "the most momentous in the magazine industry in years."

The announcement was followed by the predictable eruptions from funereal writers and ecstatic advertising reps. Many wondered if Brown would trash a national treasure. "This is the only magazine where the practice of journalism is considered an art," says Holly Brubach, who writes on fashion for *The New Yorker.*

"A whole community sees this as an act of cultural vandalism," adds a writer who asks for anonymity. "I don't think Newhouse appreciates the tradition. I don't think it's one a British editor can understand. I do think this is a blow to the culture. And does Si Newhouse really need more money?"

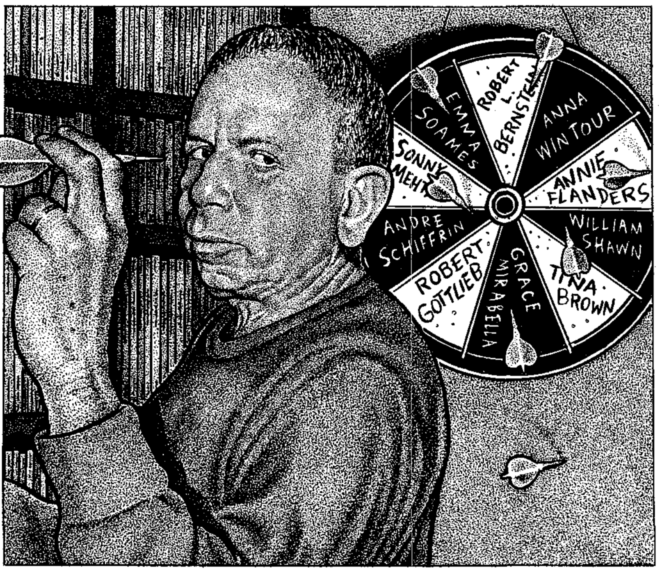
One irony in all this was how much like the original *New Yorker* Tina Brown's *Vanity Fair* had become. Founder Harold Ross made his magazine brisk, tart, sassy, knowing, and often upsetting. It boasted everything from James Thurber's cartoons, E. B. White's essays, Wolcott Gibbs's parodies, and the urbane wit of the nearby Algonquin Hotel's famous Round Table crowd to the brilliant war reporting of A. J. Liebling and John Hersey. It really wasn't for "the old lady from Dubuque." But then, neither is Tina Brown. And that may be the saving grace of Newhouse's move. The short-term shock of a head transplant may well give new life to a magazine more in sync with the past than with the present. What's more, although no one is talking about it out loud, *Vanity Fair's* accumulated losses are now thought to be as high as $75 million. (No figures are available, since the Newhouse family firm, Advance Publications, is private.) Obviously, new boy Graydon Carter may be more responsive to orders to cut costs—something that could hardly be asked of a certified wonder woman.

But Tina Brown's ascension is about more than numbers. One illustrious *New Yorker* writer thinks it is a clear sign of great intellectual change. "The real story is the end of a particular kind of cultural life," he says. "The end of an era."

Sophisticated though it may have been—updated though it surely was, with new writers like Connie Bruck, Holly Brubach, and Ingrid Sischy—Robert Gottlieb's *New Yorker* stayed frozen in time, kept there by its editor's commitment to preserving its grand tradition as well as its tiniest idiosyncrasies. Newhouse clearly believes that the future is better off in the hands of people comfortable with change, people like Tina Brown, Alfred A.

‘SPY’ ON SI—AND TINA

During Graydon Carter’s reign at Spy *(October 1986 to July 1991), the magazine had many unflattering things to say about Tina Brown, the “pun-obsessed staff” of “brat magazine”* Vanity Fair, *and “Condé Nast runt”* Si Newhouse*—the man who is now Carter’s boss.*



A ‘SPY’ DART FROM THE CAREFREE CARTER YEARS.

ON CONDÉ NAST

“. . . a corporation that knows how to treat its workers right (waiting until they are on vacation, for example, to fire them) . . . ” *January 1990*

ON SI

“Jasper Johns maniac and IRS litigant S. I. Newhouse has been able to use his enormous wealth to engineer proximity to all kinds of fascinating, soigné, really, really classy people.” *April 1989*

“Is Si Newhouse a shrewd publisher or a zany one, a virtuous man or a contemptible one? None of us care, as long as we feel we’re inside.” *June 1990*

“One recent evening, after he had spent another busy, up-at-4:00-a.m. workday dismembering prestigious but unprofitable divisions of Random House, Newhouse glumly trudged over to the Metropolitan Club, where he elicited suspicious stares from the staff by wandering around the lobby for several minutes in apparent confusion. The slightly rumpled, earth-tone-clad magnate finally approached an attendant, explaining that he had been invited to a party at the club . . . but couldn’t recall what, or whom, it was for.” *June 1990*

“His famous aversions to leisure and interaction with other human beings notwithstanding, billionaire monopolist S. I. Newhouse Jr. does, on occasion, put on hard-soled shoes and a collared shirt [to entertain] at his private residence. At one such dinner party, Newhouse’s guests fell all over one another complimenting him on the extravagance and deliciousness of the meal. Newhouse then informed the group that he had decided to send his cook back to culinary school. *Why?* his baffled guests wanted to know. *It’s not that the food isn’t good,* replied Newhouse, unwittingly articulating the credo of his magazine empire, *it’s the* presentation *that needs work.*” *December 1990*

ON *VANITY FAIR*

“*Vanity Fair* is a pioneer in the field of advertiser promotion. . . . Last May, *Vanity Fair* doubled its usual quota of half a dozen monthly Calvin Klein ads by publishing a billet-doux of its own to him and his young, very loving bride, Kelly Rector, written by André Leon Talley—six and a half pages of gushy promotional copy that curiously ended up as a cover story. This from a magazine that promises potential advertisers ‘articles . . . reflect[ing] an other than obvious approach.’ ” *December 1987*

“The magazine . . . has an almost fetishistic dedication to printing disturbing photos of Helmut Newton’s wife’s breasts.” *December 1987*

“In *Vanity Fair* it’s sometimes difficult to tell who is slurping whom.” *December 1988*

“Certain glossy magazines—which pride themselves on offering chummy, pointlessly inside accounts of life as it is lived by the stars (journalist has lunch with star, journalist goes shopping with star, journalist wipes star’s nose after a teary confession, they bond)—have found themselves over a barrel: in order to win the stars’ necessary cooperation, the magazines have been obliged to cede editorial control to the very people on whom they are supposed to be reporting.” *Spy* then reprinted Tina Brown’s famously fawning letter to Creative Artists Agency head Mike Ovitz (amply annotated in the magazine) that begged him “to cooperate with a major profile.” “*Vanity Fair*’s de facto Hollywood bureau chief” turned her down. *August 1990*

ON TINA BROWN

“Tina Brown heralds *Vanity Fair*’s arrival [in her monthly editor’s notes] with Sacher torte prose—her favorite words are *rich* and *richly*—and soufflé sensibility. Brown’s confections are eagerly awaited at Condé Nast, where her monthly preening provokes hoots of laughter.” *March 1987*

“In January, Brown changed her Editor’s Letter photo to reflect her recent weight change. The old head-on one was dignified and attractive. The new one, a three-quarter profile shot, shows Brown looking all morning-after and tousle-haired and, curiously, serves only to highlight her nose, a proboscis that photographs much larger than it actually is.” *April 1987*

“He was the rakish editor of London’s *Sunday Times*. . . . She was a bright, bosomy Oxford coed with a facility for cultivating close friendships with influential older men in the publishing world. At age 22 she had camped outside [Harry] Evans’s office door, groupie-style, and hadn’t budged until he’d agreed to see her. Four years later, Evans divorced his wife and married Brown.” *April 1990*

Knopf editor-in-chief Sonny Mehta, and *Vogue*’s Anna Wintour.

“They represent international chic,” the writer says. “They are people whose sense of the world is eighteen cities, not one place or tone or ethnic group. Their generation has been kept out of power for ten years by old folks. Robert Gottlieb, [former New York *Times* executive editor] A. M. Rosenthal, [Random House editorial director] Jason Epstein, [*New York Review of Books* co-editor] Robert Silvers—they’re great people and they’ve done great work, but they’ve left their institutions badly attuned to contemporary circumstances.”

Or, to put it more simply, in a world where Leningrad becomes St. Petersburg overnight, why can’t Tina Brown edit *The New Yorker*?

NO ONE KNOWS EXACTLY WHEN SI NEWHOUSE GOT THE IDEA TO juggle his editors. He isn’t saying. Indeed, most people involved—writers and editors who don’t want to risk anything in an already risky media world—wouldn’t talk on the record. But one thing quickly became clear. With his usual boldness (and a bit more finesse than he’s typically exhibited), Newhouse has rendered their professional maps instantly obsolete.

In a conversation with me about *Vogue* in April, Newhouse spoke at length about running his magazines. “Nothing is ever sudden, but every change appears abrupt,” he said, choosing each word slowly. “A magazine exists in many different worlds and has to function in these different worlds . . . creative, artists and contributors, circulation, advertising, and competition are all part of what’s going on . . . and when you sense a weakening in a magazine, you try to correct the problem. And if you can’t and the problem starts to spill over and affect many different areas, pretty soon, or whenever you are able to think about it in an orderly way, if it gets to be a really bad situation and no other solution seems to work, then you make a change at the top.”

By all accounts, Newhouse was knee-deep in just such a situa-

Illustration by Drew Friedman/*Spy* magazine.

Flak IN ONE ESSAY, TOM WOLFE TOOK ON THE "DULL, lifeless, grossly over-edited, overrated, superannuated, 'suburban' " magazine's "neat faded-Aubusson front-parlor needlepoint prose."

tion at *The New Yorker* when he sat for that interview three months ago. He and Robert Gottlieb were halfway through the six-month conversation that led to the editor's "resignation."

It was the logical conclusion of a process begun when Newhouse bought *The New Yorker* on May 7, 1985. It had seemed an odd match. The magazine's wit and sophistication came from an era different from the one inhabited by the glitzy Condé Nast glossies. *The New Yorker* had long abjured all innovation. It had no direct-mail subscription drives. ("We don't want anyone who isn't interested in us first," its marketing director told *Adweek* in 1985.) For years, it didn't even have a table of contents.

In one of a series of essays he wrote about *The New Yorker* for *New York* Magazine ("The New Journalism: À la Récherche des Whichy Thickets," February 21, 1972), Tom Wolfe described the thirties *New Yorker* of Harold Ross as "something delightful, shocking, wicked, risible, witty, or at the very least, entertaining."

Under its second longtime editor, William Shawn (who'd already run the magazine for the ailing Ross), it published stories by Updike, John Cheever, and Ann Beattie, and literary journalism by writers like Truman Capote, Lillian Ross, Kenneth Tynan, and George W. S. Trow. But by 1965, when Wolfe wrote the first part of his series ("Tiny Mummies! The True Story of the Ruler of 43rd Street's Land of the Walking Dead"), the magazine had already lost its spark.

Wolfe's needles drew howls of protest but had the ring of truth as he took on the "dull, lifeless, grossly over-edited, overrated, superannuated, 'suburban' " magazine's "neat faded-Aubusson front-parlor needlepoint prose," its staff ("a room full of very proper people who had gone to sleep standing up, talking to themselves"), and an editing process that sent writers "up so many cowpaths and into so many burr patches that even stories on war or revolution would take on an unaccountably tweedy, pastoral quality."

UNDER SHAWN, *The New Yorker* WAS AS POLITICALLY CORrect as it was grammatically and factually sound. It was eco-conscious years before green became chic. The magazine published influential essays like Rachel Carson's "Silent Spring" (on the effects of DDT) and Jonathan Schell's tract on nuclear war, "The Fate of the Earth." Then, in recent years, as the fiction of alienation eclipsed the fact-based pieces that had been its foundation, the magazine won a position of singular importance in the ambitions of creative-writing students everywhere.

Newhouse had been a reader since the late forties. "I wouldn't make *Vanity Fair* like *The New Yorker,* and I wouldn't encourage *The New Yorker* to be like any other magazine," he said when he bought it. Newhouse also told the Washington *Post* that Shawn would continue as editor for as long as he wished and denied rumors that he would hire his friend Robert Gottlieb, the editor-in-chief of Alfred A. Knopf (a Newhouse-owned publishing firm), as editor when Shawn did retire. "I think a successor will come out of *The New Yorker* itself," Newhouse said.

But Shawn's was an inelegant parting. In January 1987, Gottlieb was named his successor—only the third editor in the magazine's 62-year history. It has been reported that Shawn was "summarily handed his resignation notice." Steve Florio, whom Newhouse moved to *The New Yorker* from *GQ* as publisher in 1985, insists that Shawn wanted to leave. "He had his retirement package in hand," Florio says flatly.

Whatever the case, the editor told his colleagues that he'd agreed to retire with the understanding that deputy editor Charles "Chip" McGrath would succeed him. When that proved not to be the case, an emotional protest meeting was held. A letter signed by 154 staffers and writers, including the reclusive J. D. Salinger, urged Gottlieb to refuse the job.

In fact, changes had already begun on the business side. In short order, Florio hired a new ad-sales staff, launched a $2.5-million ad campaign (including celebrity endorsements by the likes of actress Teri Garr), briefly replaced the magazine's traditional brown paper wrapping with poly-bag mailers ("condoms," one ex-contributor sneers), and further broke tradition with a 2-million-piece direct-mail solicitation, special premiums, volume discounts for advertisers, advertorial sections, and blow-in cards. Writers and editors were even invited to meet ad-agency media planners.

Thanks to the aggressive subscription drives and new bulk-rate discounts for students, in 1990 the magazine enjoyed its highest circulation ever, 623,000, up from about 500,000 when Newhouse arrived.

But all was not rosy. Some say Florio's tactics cheapened the elitist magazine and hurt its bottom line. The new circulation was expensive and undependable, they went on. Ad pages had plunged from the highs of the sixties and seventies, when they had hit 6,000. In 1991, the magazine carried only 2,002 ad pages. The median reader age, which had dropped to 44 from nearly 50, was still above the ideal desired by big advertisers. Business-staff cutbacks lent credence to rumors that the once-profitable magazine was losing millions of dollars. "Most people on the editorial staff have inklings," an editor concedes. "But I can still take writers to lunch."

MEANWHILE, THESE CONCERNS NOTWITHSTANDING, Gottlieb was fitting right in. "The only reason to leave the best job in publishing was to go to something else I loved," he says now. "Why would I have gone to *The New Yorker* to undo it? I hoped to make it more of what it was—I won't use the word *better.*"

Whimsical, eccentric, and even childlike, a collector of plastic purses and a passionate fan of kitsch, Gottlieb was fresh but not alien. He brightened the covers, added more cartoons, shortened articles slightly, added more foreign reporting, did away with the much-ridiculed multi-part series on subjects like grain, and allowed more forceful writing as well as freer use of four-letter words and descriptions of sex and other body functions. Most significantly, he remade the magazine's "Goings On About Town" section, adding quirky commentary, photographs, and caricatures to what he considered "pages of grayness."

Though his innovations were sometimes derided ("coy and irritating," one critic groused about the nightlife coverage),

Logo illustration by Gary Hallgren.

THE OLD 'NEW YORKER' (CLOCKWISE FROM TOP LEFT): FOUNDER HAROLD ROSS, SOME ALGONQUIN WRITERS, E. B. WHITE, JOHN UPDIKE, JOHN CHEEVER, J. D. SALINGER, A. J. LIEBLING, AND JAMES THURBER.

fears that he would drag the magazine down—economically or intellectually—proved unfounded. Last year, he described his reader as "the demented governess who believes the baby is her own"—hardly the remark of an editor courting popularity.

By 1990, Florio was again touting his book's white heat in trade interviews. The hype notwithstanding, *The New Yorker* wasn't hot. And that's where Tina Brown came in.

"I've always wanted to work with Tina," says Florio. He'd asked Newhouse to let him work on *Vanity Fair* when Brown arrived in 1984, he says. He asked to work with Brown again in 1987, when Shawn's departure was announced. Five years later, Florio got his wish.

The Oxford-educated Brown got her start in journalism while still a college student. After stints writing sassy stories for *The New Statesman* and *Punch,* she was hired to run a tiny, failing society magazine, *Tatler.*

Her rise was rapid. Harry Evans, then the editor of the London *Sunday Times,* met Brown, his future wife, at the time. In 1990, on *60 Minutes,* Evans remarked on her "ratlike cunning." She used it—and a knack for glossy journalism—to take the small world of inbred London by storm, raising *Tatler*'s monthly circulation to 40,000 from 10,000. Her sharp, witty journal attracted the attention of Newhouse, who soon bought it—and her. He brought Brown to New York to advise on *Vanity Fair,* the Condé Nast title he'd decided to revive in 1981. Edited first by Richard Locke, then by old Condé Nast hand Leo Lerman, it was dying when Newhouse gave it to Brown late in 1983.

She found the staff that was in place less than creative and too "bookish." Slowly, she began replacing it, molding *Vanity Fair* into the *succès d'estime* that it is today: a magazine that mixes titillating photographs and juicy stories on the rich and famous with more serious articles. Brown's M.O. was expensive for Newhouse. The salaries she paid writers set new highs. It seemed she would stop at nothing to lure a contributor whose talent she admired. Much the same is said about how she attracts the stars who've posed for the celebrity covers that the

Photographs: A.J. Liebling: NYT Pictures; John Cheever:Globe Photos; all others, the Bettmann Archive.

Folly? "NEEDLESS TO SAY, I DON'T AGREE THAT THIS should have happened," Bob Gottlieb says of his departure from *The New Yorker*. "Si obviously thinks it's essential. I think it's wacky."

magazine is famous for. Newhouse doesn't seem to care. He has said he considers Brown nothing short of "miraculous."

Certainly, Brown has generated excitement, and that was just what *The New Yorker* lacked. Her skills at packaging, too, seem tailor-made for the slumbering weekly—"the last unpackaged magazine," according to an award-winning editor who puts *The New Yorker*'s problem very simply. "It used to have a don't-miss-me quality. Now you don't go, 'Wow!' "

Florio disagrees. "We have a perception problem," he says. "We've worked on that. We will work on that."

So is Bob Gottlieb out of a job because of a perception problem? What did Newhouse feel was wrong? "I don't know," Florio admits. "He never articulated that to me or to Bob. He said all great magazines must evolve. Bob felt the magazine was fine the way it was."

Longtime friends who have dinner and regularly take in movies together, Gottlieb and Newhouse actually started discussing the magazine before the tycoon bought it. In the past six to eight months, those talks turned to the need for another change at the top. By late spring, the situation had grown urgent. On the editorial floor of *The New Yorker*, doors that were almost always open, like Gottlieb's and McGrath's, were closing with increasing frequency.

Gottlieb won't discuss his conversations with Newhouse in detail. "I was not taking notes," he says. "And neither he nor I owes the world a play-by-play account of our conversations."

Newhouse's "view of what was required was changing, but mine was not," Gottlieb allows. "I think I'm good at putting out the magazine the way it is. I didn't want, nor was I really equipped, to rethink the magazine to the extent that Si came to want. It became clear we would not agree. We couldn't be pulling in different directions. So at a given moment, we agreed to disagree."

Florio uses a curious construction—"Bob was told"—when discussing Gottlieb's resignation. The editor, however, says Newhouse doesn't work that way. "He does not consider himself an editor, nor does he prescribe to his editors," Gottlieb says. "It's not in his nature to say, 'This is what I want.' He wants his editors to show him what *they* want. He hoped I would lead him to the results he wanted for the magazine." Gottlieb speculates that Newhouse may want "different readers, perhaps readers of a different kind."

Gottlieb has no complaints. "These situations are never easy," he says. "No divorce is happy. Si's behavior to me has been impeccable." But Gottlieb doesn't stop there. "Needless to say, I don't agree that this should have happened. Si obviously thinks it's essential. I think it's wacky. But I'm full of hope that it's going to be okay. If this had to happen, I'm relieved that he chose someone as capable and clever as Tina, which doesn't mean I'm bound to agree with everything she'll do."

On the night of June 15, at a garden party at the Museum of Modern Art celebrating an advertorial that ran in *The New Yorker* that week, Newhouse grabbed Florio and said they had to talk the next day. "When Bob was told, I was told Bob would be leaving," Florio recalls. Newhouse asked him whom he'd like to see as editor. Florio offered only one name. "It was Tina," he says. Newhouse said he'd think about it.

That took less than two weeks. Just before Gottlieb left on a long-planned trip to Japan to judge a translation contest, Newhouse looked up casually during a meeting with Florio.

"By the way," he said. "Tina accepted."

"Oh, my God," Florio exclaimed. "It's Christmas!"

TINA BROWN SAYS SHE WAS HAPPY AT *Vanity Fair*. THE magazine was working. Circulation had just broken 1 million, she says, and "I was about to really enjoy this figure." She'd reached the point where people wanted to be in her magazine as much as—if not more than—she wanted them. She'd found a formula that allowed her to commission serious journalism and beard it—in a sense, pay for it with celebrity puffery. If, in her editorial pages, she was sometimes too cozy with big Condé Nast fashion advertisers (Calvin Klein and Ralph Lauren, to name two), she was also unafraid to cover people critically whom she (and Si Newhouse) might run into at dinner—everyone from Sally Quinn to Dewi Sukarno.

Yet just as it was probably inevitable that it would become chic to disparage her magazine and say it had peaked, it was also inevitable that people would say she'd gotten bored with it, too. "I wasn't restive," she counters. "I might have been without two young children." But with them, she continues, *Vanity Fair* "was the perfect job."

Three years ago, she even turned down "something very big in L.A.," she says. "It didn't take long to reject it. I love print. I'm very wary of changing creative power bases." Hollywood admired her story sense, she was told. "But the fact is that it takes more than a sense of story to churn out hits," says Brown, herself the daughter of a British film producer. "And I kept asking myself, Who do I know who's happy in Hollywood?"

Like Gottlieb, she spoke with Newhouse regularly and holds him in high esteem. "I can't conceive of working for anyone else," Brown says. "He was aware I'd been at *Vanity Fair* some time. He was aware I'd eventually want to do something else."

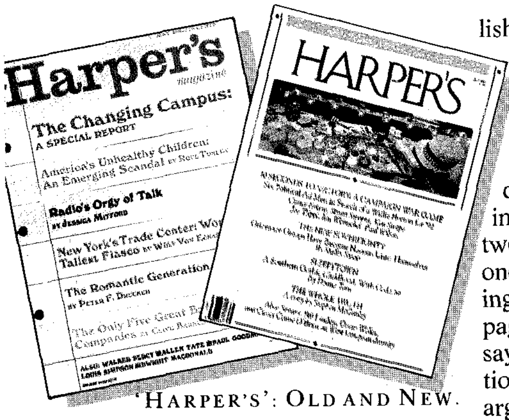
It wasn't that Brown was bored (although lately she had been spending only four days a week in the office). "I long to be bored," she sighs. "I could never be gone more than eight days without trouble. I longed for three weeks off to regenerate. I could never sleep easy." They'd sometimes talked about other jobs for her, focusing on magazine start-ups. "I enjoy being a creator more than I enjoy being a steward," Brown says. "But *The New Yorker* is far more exciting."

They'd talked about that magazine, too, but "only in the most general way," Brown says. Newhouse would often ask if she was reading it. "I'd say what most people say," she continues. " 'There are often great things in it. I wish I knew they were there.' I'd find myself getting back issues." But she always figured she'd stay at *Vanity Fair* through its tenth anniversary, next March. Indeed, she'd just agreed to stay at the magazine at least until then.

So when Newhouse took her to lunch in mid-June and asked her to change jobs, "I was startled," she says. "It was terrifying timing. My first reaction was very doubtful." She'd never edited a weekly before. Although Brown is sure that Newhouse "had alternatives," she is also pretty sure she was his first choice. "I doubt anybody would've said no, so I assume I was," she says.

Newhouse handed her quite a challenge. "He had to fix *The*

CAN YOU CHANGE A MAGAZINE'S DNA?

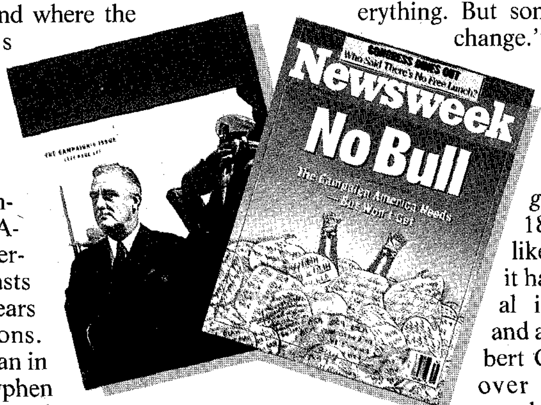

Harper's
The Changing Campus: A Special Report
Radio's Orgy of Talk
New York's Trade Center: World's Tallest Fiasco
The Romantic Generation
HARPER'S

'Harper's': Old and New.

TINA BROWN OFFERED UP ALL THE PROPER quotes when she was named editor of *The New Yorker.* "The Talk of the Town" was "an essential institution." She's committed to nurturing writers and loves the cartoons, though they aren't always funny.

What counts, of course, is not what she says about the magazine but what she does with it. Her options are somewhat limited. The line on *The New Yorker* around Condé Nast is "It's a monthly that comes out four times a month." Brown could change its frequency (the weekly *Life* was reincarnated as a monthly, and few people noticed). Brown also can, in her phrase, add to "the mix" with photography, new critics, and fresh features. Jann Wenner moved *Rolling Stone* beyond rock and roll to include politics and movies.

The marketplace also puts limits on even the most energetic editor: what the competition's doing and where the *Zeitgeist* is heading. A magazine's underlying character remains—unchanged and enduring, a DNA-like set of fingerprints—and lasts through the years and reinventions. *Newsweek* began in 1933 with a hyphen between its two syllables and a publisher who thought there was room for a news-magazine alternative to Luce's Eastern Republicanism. *Newsweek* passed from Vincent Astor to the Graham family to the nineties with its earliest character unchanged: It's still *not Time.*



'Newsweek': Not 'Time.'

New talents are themselves shaped by the character of a magazine. Four examples of dealing with the DNA:

□ The first *Harper's* appeared in 1850, making it the oldest continuously published monthly in the U.S. *Harper's* has been through six redesigns—and, says editor Lewis Lapham, "I'm amazed at how remarkably consistent the magazine has been. In the 1850s, the editors wanted it to be a 'compendium,' and that's what we're still doing." Lapham's 1984 redesign included two new features: the "*Harper's* Index," one-liners and bits of data, and "Readings," short selections that fill the opening pages. *Harper's* genetic code, Lapham says, shapes it into "a thoughtful national magazine meant to convey arguments as well as information."

□ *Cosmopolitan* dates from 1886. When Helen Gurley Brown took over as editor in 1965, it published general-interest articles. From time to time, the old *Cosmopolitan* had devoted an entire issue to a single topic, such as money, California, or dieting. "The magazine was in danger of folding. That's how I got my foot in the door," Brown remembers. Brown's genius consisted of taking one special subtext and building every issue around it. The topic was sex. "I'd written a nice, unpretentious book called *Sex and the Single Girl.* It struck a chord." Brown's "empirical research"—her own life and her friends'—reassured her that the single girl was having a better time than the married woman, or so she told her readers.

Brown tripled circulation to 2.8 million. She kept *Cosmo* fresh by "shortening everything. But some things I won't change." *Cosmo*'s covers feature one young woman, "with great cleavage, but intelligent."

□ *National Geographic* appeared in 1888. An institution like *The New Yorker,* it had a simple editorial idea: "The world and all that's in it." Gilbert Grosvenor took over in 1899—and stayed 50 years. "The place stagnated," grandson Edwin Grosvenor says. "Photojournalism passed it by."

Melville Bell Grosvenor, a son of Gilbert's, put pictures on the cover and hired new writers and photographers. The magazine got a lift from the news: The world and all that's in it had grown for the generations of postwar Americans. Change came gradually; the cover photo intruded into the "oak leaf" filigree around the front and back edges ("It took twenty years before we finally thinned all the leaves out," Edwin Grosvenor says). For doing what it has done since the 1800s, only better, the *Geographic* won two National Magazine Awards this year.

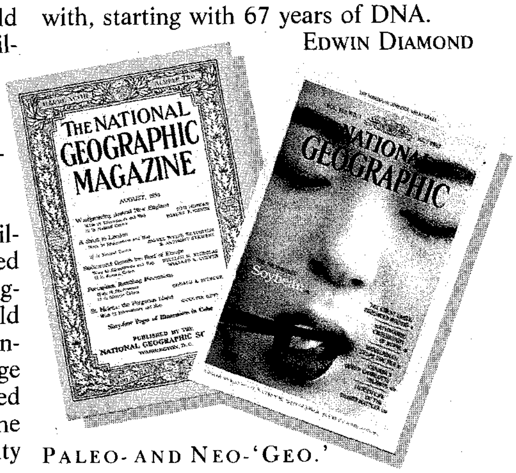
□ The conventional take on *The New Yorker* is that it's too highbrow and has to be rescued from overintellectualism by a zesty new editor. But the 1925 prospectus of the magazine promised to chronicle the New York world of nightclubs and chorus girls. Far from highbrow, the early *New Yorker* came on like a twenties *Spy*—parochial and jokey. The magazine celebrated its first anniversary with a parody issue. The "serious" *New Yorker* came later, during World War II.

COSMOPOLITAN
Why Women "Need" Wrong Husbands
COSMOPOLITAN
Questions About Sex
What Women Want in the Nineties

'Cosmo': Sex Sells.

In his 1975 memoir, *Here at the New Yorker,* Brendan Gill wrote about the magazine's "fortuitous" success: "It was a lucky accident that [Harold Ross's] unappeasable appetite for facts coincided with a similar appetite on the part of the public." Ross died in December 1951, and William Shawn succeeded him. Over the next 35 years, Shawn made the magazine "a reflection of [his] mind," in Gill's words. Yet, Gill said, "something of Ross remains inexpungibly present in [the magazine's] pages and is a fact to be reckoned with." Tina Brown has much to reckon with, starting with 67 years of DNA.

Edwin Diamond



Paleo- and Neo-'Geo.'

New Yorker," she says. He told her he was concerned about the aging readership. "He wants to be sure there will be a *New Yorker* five years from now. Could I re-energize a great franchise?"

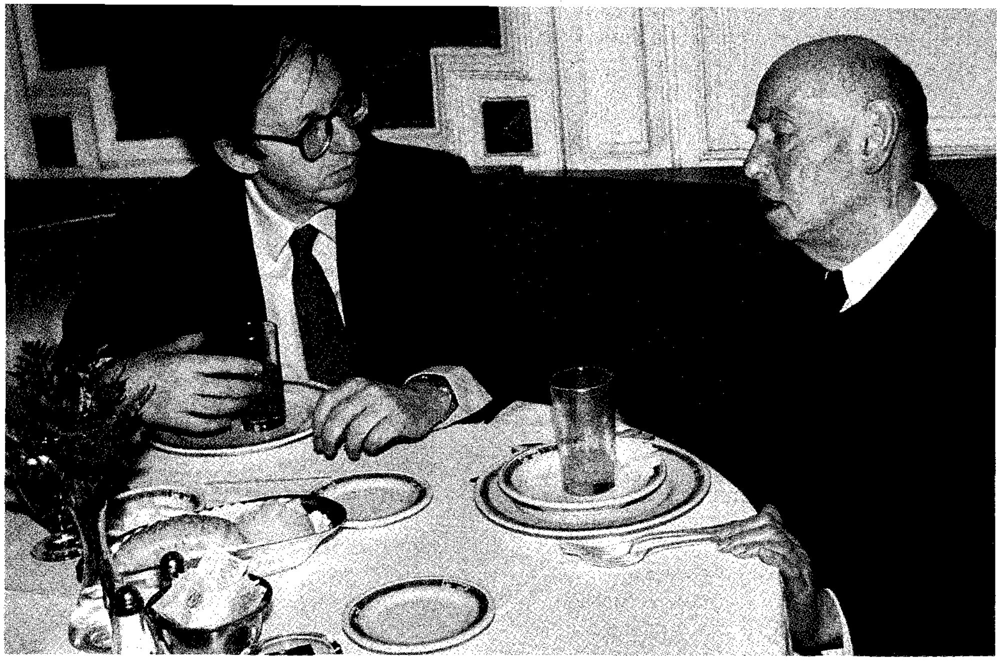
Terrifying though it may have been, Brown also believes the timing was subtle and right. She thinks she couldn't have followed Shawn. "In the shadow of that great myth, an editor had to shore up the Shawn heritage," she says. That was Gottlieb. "Si had no choice but to show he could uphold the standards. With that transition effected, a new phase can happen. Si senses it's time to change ahead of the time it's necessary. His navel is plugged into the *Zeitgeist.*"

Still, Brown asked him if she could take the summer to consider his offer. But then, as she confided in her good-bye speech to *Vanity Fair's* staff, Newhouse appeared in her office the next day.

"Did you make up your mind yet?" he asked.

Before Newhouse hired Graydon Carter, he asked Brown what she thought. She says she told him it was a great idea in "a very short conversation." She holds no grudge against Carter, although she admits, "Yes, he trashed me.

"You have to remember, I grew up in England, where people are very rude about each other," she says. "I never let it worry me over the long term. I always liked the man personally. I like talent. His talent is really obvious."



ROBERT GOTTLIEB WITH EX–'NEW YORKER' EDITOR WILLIAM SHAWN.

IT WAS ALL SUPPOSED TO REMAIN A SECRET. BUT ALREADY there were portents in an interview Brown gave to *Inside Media,* a trade magazine, in mid-June. She spent much of it praising her staff and even got in a plug for Graydon Carter. In retrospect, it seems she was repositioning herself—revealing that although she put actor Luke Perry on *Vanity Fair's* cover, she'd never seen the show he stars in, *Beverly Hills 90210;* accusing her critics of sexism; and adding that she had no interest in meeting people like Kevin Costner.

The plan was to announce the job shifts after Gottlieb returned from Japan, in mid-July. So starting June 22, with all the pieces in place, key players were let in on the news. Brown told her managing editor, Pamela Maffei McCarthy. Carter and Gottlieb told their closest deputies. Gottlieb also told Ingrid Sischy, the *New Yorker* staff writer and *Interview* editor who was accompanying him to Japan on a working vacation.

By the end of the week, a literary agent had told an editor at *The New Yorker* that something was up. And then someone told the *Wall Street Journal.* On Monday, June 29, two of its reporters, Meg Cox and Patrick Reilly, and front-page editor James Stewart started making calls. When Reilly reached *Vanity Fair's* P.R. woman, she hit the panic button just after 4 P.M.

By Monday night, the story was out and being batted about at a softball game that pitted *Vanity Fair* against *Condé Nast Traveler.* Simultaneously, a small damage-control group—including Newhouse, *Vanity Fair* publisher Ron Galotti, Carter, Florio, McCarthy, and P.R. woman Maurie Perl—was meeting at Tina Brown's East 57th Street apartment. Gottlieb was present by phone. "I was eager to congratulate her," he says, "as soon as I knew it was becoming public." Press releases were finished, and a schedule of simultaneous meetings for the next day was hurriedly set up. The meeting broke up after 10 P.M.

Galotti started calling advertisers that night. Writers were called, too, and told there would be a meeting at 11 A.M. in a *Vanity Fair* conference room. Most of them made it in. "It's extraordinary how the rumor spread," says an editor.

"I'm here to tell you some sad news," Brown began. Then she burst into tears, turned her back, and buried her face in Galotti's shoulder as he took over and talked about how even magazines have to leave their mothers. Finally, with a little smile, Brown stepped back in. It was all due to you, she told her staff. "It was kind of nice," says *Vanity Fair* contributing editor Anthony Haden-Guest. "She was clearly conflicted about leaving."

At 2:30, a composed Brown introduced Graydon Carter to the staff, saying he'd made the *Observer* a must-read. "Graydon was quite abashed," says Haden-Guest. The nervous new editor said he was quite aware he was taking over a well-oiled machine. He promised to take the first few months to fit in. Si Newhouse stood in the back, grinning, and declined to speak.

TINA BROWN WAS ALREADY ON her way to *The New Yorker.* Its staff had gotten the news from Si Newhouse himself that morning. As they'd arrived for work, they were handed a memo calling them to a meeting in a conference room on the magazine's business floor, not the large open space on the editorial floor. A staffer considered that an omen. "[Newhouse] did not meet us on our turf. He was saying, 'This is where *The New Yorker* resides.' "

Swivel chairs were set in rows. The crowd also filled the aisles and lined the walls. Dressed in a white shirt, a light-green poplin suit, a blue knit tie, and Italian loafers, Newhouse paced in front of a lectern as he talked. Florio stood to one side.

"The rumors are true," he began. The proprietor talked of the magazine's history and then the impasse he'd come to with Gottlieb. He used the word *evolution* a lot. He warned that a magazine had to keep pace with its readers. "Everything was vague," a writer says. "It was language as smokescreen."

Newhouse called Brown a genius and said her magazine was a phenomenon. He pointed out that the old and new *Vanity Fairs* were both wonderful—but different. "By which we understood that there was going to be a new *New Yorker,*" the staffer says.

Finally, Newhouse said he'd take questions, and writer Calvin Trillin came alive in the aisle. He asked what Newhouse and Gottlieb had disagreed about. Newhouse paced and said their conversation never got specific. Staff writer Henry Cooper then asked if the slowness of the change was the problem, but got an evasive reply. A fact-checker asked what Newhouse considered the valuable essence of the magazine. Newhouse paced some more and stammered and said there was no simple answer.

Photograph by Elena Seibert.

The Plan

"SO MUCH IS THERE ALREADY," BROWN SAYS of *The New Yorker*. "With a bit of new blood and a few more thoughts, we can achieve a lot in a short span."

Dusty Mortimer from Facts asked if Brown would fire people. Newhouse said he couldn't answer for her. Someone asked him what he would do to ensure continuity. "It will remain a weekly," Newhouse said.

Finally, after about a dozen questions, Florio stepped in and called a halt to the interrogation. "People kept firing away," the writer says. "We were getting nowhere but making some sort of point, I think." Back on the editorial floor, Chip McGrath, who hadn't smoked in years, closed his door and lit up.

Brown arrived at *The New Yorker* that afternoon. Around a U-shaped table in the same conference room where Newhouse had spoken to the staff, she met with key editors and the heads of the art, makeup, copy, research, and messenger departments. Florio introduced her and left. She told the group that she faced the greatest challenge in journalism—with no blueprint for change and no intention of cloning *Vanity Fair.* But she left no doubt that Newhouse wanted something to happen.

After the meeting, Brown asked to see the editorial floor. She roamed around, peering into warrens and crannies and saying hello, getting a demonstration of Florio's pride and joy, an elaborate new computer system, and asking to see the famous fact-checking department. Once Brown had left, some staffers reminded themselves that when Gottlieb arrived, they'd worried he'd be shallow, glitzy, celebrity-struck, and tasteless. "The moment I was there, that disappeared," Gottlieb says. "I'm certain they'll extend the same welcome to Tina. They must. I certainly will." So far, civility is holding. Brown made plans to reconvene with the group for drinks in a week. "They were very nice," Brown says. "I expected something much more rough."

In Tokyo, Bob Gottlieb was strangely relieved. Though he'd wanted to be home when the news was announced, distance allowed him to edit down the Mount Fuji of phone messages awaiting him each morning and return only those calls he deemed important. Not long after the furtive meeting on East 57th Street ended, he joined Ingrid Sischy for breakfast. She asked him how he'd slept.

"Fine," he replied with a puckish grin, "except for the jolt of waking up to my face on CNN."

WHAT ARE BROWN'S PLANS? ALL THAT'S DEFINITE IS that she's taking culture writer Stephen Schiff, books editor Virginia Cannon, managing editor McCarthy, and senior editor Kim Heron with her. "It's important to have one or two familiar faces," Brown says. "They'll be a good, immediate fit." But will she take more writers with her? *The New Yorker* rumor mill has it that Marie Brenner, Gail Sheehy, Ron Rosenbaum, and James Wolcott are not far behind her. A source close to Brown says no such decisions have been made.

And what of *The New Yorker's* staff? Will the writers still be able to indulge their obsessions? And what about photographs? "Their absence creates a kind of serenity," a writer rhapsodizes. "That enables people to concentrate on the words. It's like being in a reading room. Condé Nast magazines are anxiety-making. They have so much visual hubbub, it's like trying to read with rap music playing."

The objections to Brown are endless. She cannot possibly satisfy everyone. "When she was given *Vanity Fair,* the magazine had no history for her to confront," a *New Yorker* editor points out. "We have the best staff of writers in the world. I assume she'll use, as intelligently as possible, the resources available to her."

But Brown clearly can't afford to be a Gottlieb-style preservationist. "I'm not editor yet," she says. "I have to see what I've got. I'm holding my powder until I see what I need."

Going or not, her highly paid cadre believes Brown will do well. "She's never been a vulgarian," says Schiff. "That's not where her heart is." Adds Haden-Guest, "She could so easily make it journalistically gripping. All she needs is a couple of attention-grabbing pieces."

Brown agrees. "Surprisingly little has to happen for it to again be relevant," she says. "So much is there already—with a bit of new blood and a few more thoughts, we can achieve a lot in a short span." She is taking August off and will then work alongside Gottlieb through September before taking over. "*The New Yorker* is too big a deal to do anything hasty or ill thought-out," she vows. "I want to get it right."

Indeed, a day after she and Newhouse called the magazine text-driven, Brown switched to the politically correct term *writer-driven.* And after advertisers worried aloud to Florio that Luke Perry might soon appear on *The New Yorker's* cover, Brown reassured them in an interview with the *Times,* downplaying changes and touting the Condé Nast buzzword of the moment, the "mix."

Brown is sure that just like Gottlieb, she'll overcome the staff's fears. "My commitment to quality, rigor, and accuracy is absolute," she says. "They don't know that about me. They don't know me. Si knows me. He knows I'm not going to put Luke Perry on the cover. I'm going to be a magnet for the best talent. I know where to find it. I really do think I have one of the best writer Rolodexes going. This is a writer-driven magazine and always will be."

"The story here is whether under any editor in this financial climate, a national treasure can be changed so that it maintains merit and virtue and remains commercially viable in today's magazine environment," says an editor at *The New Yorker.* "I never thought I'd say those words. But it's important to remember that it's a commercial enterprise. Shawn was, for the most part, enormously successful, even if he'd recoil at my saying so. I look at this as a possibly plausible development. I'm very interested to see what she will do."

And what does William Shawn have to add? "Nothing," he says, in a voice as thin as onionskin paper, "beyond the fact that I wish them all well."

'WE AIM FOR THE LOWEST . . . SOMETHING UNFLATTERING and memorable," E. Graydon Carter, then co-editor of *Spy,* told the Washington *Post* about his magazine in 1987.

Born in Toronto, the son of a Canadian Air Force pilot, Carter was raised in Ottawa, where, in the mid-seventies, he left college after joining a fledgling literary-political weekly, *The Canadian Review.* It was a critical success but "a financial disaster," Carter says. It folded in 1978. That year, he arrived in New York on a 95-degree day, dressed in a heavy tweed jacket, looking for work. At his first interview,

Bile

SOME ARE DOWNRIGHT SCARED OF GRAYDON CARTER. "It's only a matter of time before his elbows come out," says a former colleague. "His personality is set. It's not going to change."

Harper's editor Lewis Lapham suggested he sit in front of an air conditioner and dry off.

Carter—then known as "Gray"—found work as a business writer at *Time,* eventually moving to its "People" page. "He was very good at that job," says a former *Time* editor. "He had the ability to turn lemons into lemonade. But he was blown away by writing captions for celebrity photos for a living. He felt like he was in a cage." So when the opportunity to join a Time-Life start-up, *TV-Cable Week,* presented itself, along with a pay raise, Carter jumped at the chance to be a senior editor and earn more money. Five weeks later, the publication died. "I'm probably not very bright," Carter jokes.

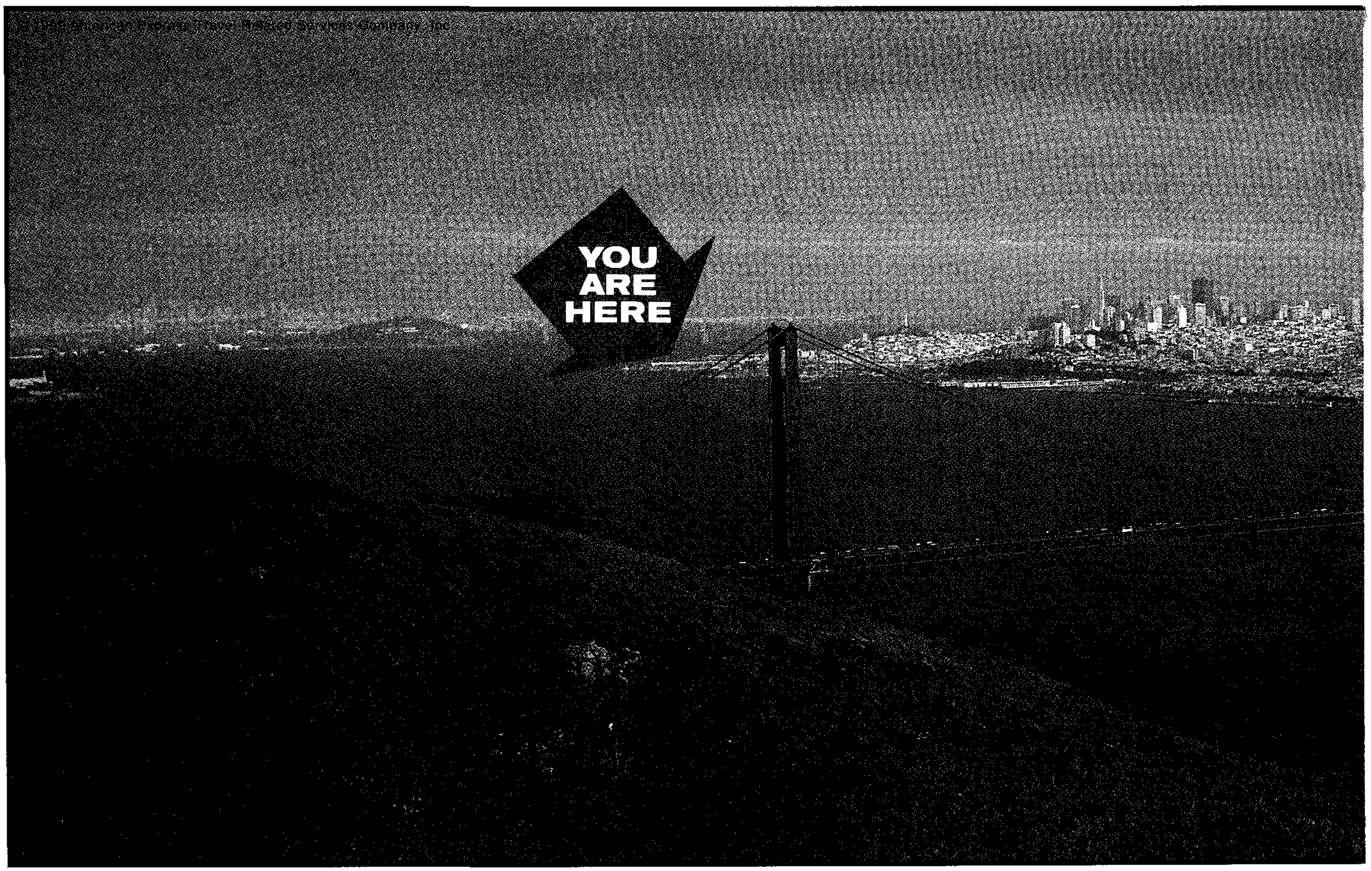
He joined *Life* as a writer. "He felt it was a step down, a terrible slap in the face," says the ex–*Time* editor. So Carter joined forces with entrepreneur Tom Phillips and *Time* contributor Kurt Andersen and started planning *Spy.* After its launch in 1986, *Spy,* with its clever combination of sophomoric insults and deft analyses of semi-sacred institutions like Hollywood studios and the *Times,* quickly gained a cultlike following, especially in the jaded Manhattan media world ("Spying on *Spy,*" *New York,* April 17, 1989). But then the joke started wearing thin, and advertising revenue began to decline. In 1991, Carter, Andersen, and Phillips—and the other investors of Spy Publishing Partners—sold a majority stake in the magazine to a group that included Charles Saatchi, the British advertising executive, and Jean Pigozzi, a private investor.

That July, Carter left *Spy* to become the editor of the New York *Observer,* a weekly newspaper with a half-paid, half-free circulation, targeted to well-to-do Manhattanites. The peachy paper had a circulation of about 50,000 and has lost at least $12 million since 1987.

"We're not trying to make the *Observer* into *Spy* by any means," its owner, Arthur Carter, said at the time, adding that he nonetheless hoped Graydon Carter (no relation) would add "an edge and a little more irony."

He did that and more, starting several gossipy columns about the same crew of powerful Manhattanites that filled the pages of *Spy.* Carter reinforced the paper's gonzo-conservative socio-political edge by adding Taki Theodoracopulos to a stable of writers that already included the bristly Michael M. Thomas, whose column, "The Midas Watch," regularly skewered the local big shots.

Carter assumed Tina Brown was moving into a corporate position when Newhouse approached him to take over *Vanity Fair* last month. "I could not say no," he says, joking that when he gets his new salary, his kids "will get new shoes." Newhouse told him to make the magazine his own, he adds, promising that will be "a gentle process."



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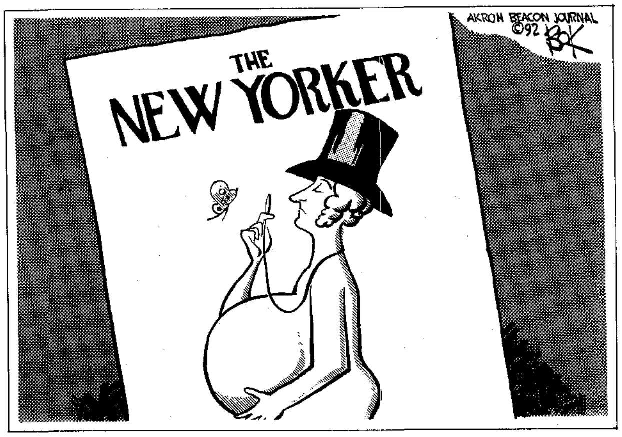
In a similarly kinder, gentler vein, Carter is quick to reassure former *Spy* targets that his arrows will be sheathed at *Vanity Fair.* "Anybody who was powerful in New York in the eighties got written about in *Spy*," he says. "Two thousand people probably all feel they were the only ones. But that's not true. And one moves on. I am horribly thin-skinned. Other people are, too."

Asked if he has any regrets, he answers quickly. "Many," he says. "But I don't want to get into specifics."



CARTOON COVER: BELLY LAUGHS.

Like the magazine staffs involved, several advertisers interviewed in recent days say they are willing to give Carter the benefit of the doubt—for now. "I was thrilled about Tina going to *The New Yorker,*" says Leonard Lauder, the CEO of Estée Lauder, Inc., choosing his words carefully. "I'm looking forward to Graydon Carter's *Vanity Fair* with anticipation."

But some are also downright scared of Carter. "It's only a matter of time before his elbows come out," says a former colleague. "His personality is set. It's not going to change. His instinct is to be provocative."

Adds a man who controls millions of advertising dollars, "He's put so many people on the rack. The question is, can Newhouse control him? It's worrisome."

"I have enormous respect for Graydon, but he's an unknown quantity," says a *Vanity Fair* staffer. "And even if he's great, he's not Tina. The question is, can someone else sustain it, or is the magazine Tina Brown?"

Illustration by Chip Bok/Creators Syndicate.

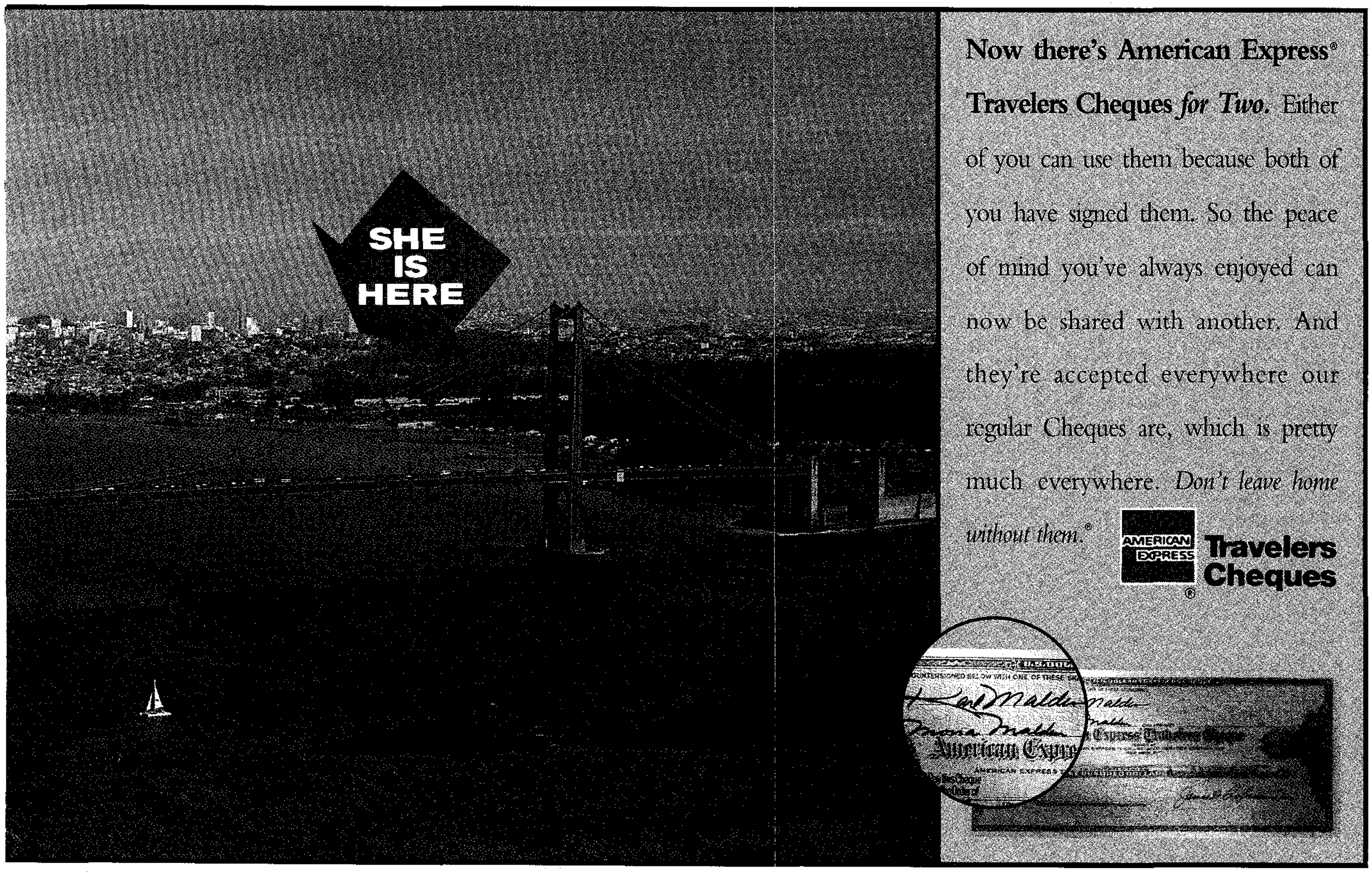
NORMALLY A CARICATURE of utter confidence, *Vanity Fair*'s slick publisher, Ron Galotti, still seems stunned when we speak a day after the changes were announced. "Shit happens," he sighs. "Change is change. For Tina, it's great." Asked what's going to happen, Galotti answers, "We're strong. Graydon's okay. It'll be okay." But he doesn't *sound* okay.

A day later, he is more upbeat, if no less focused on the loss of Tina Brown. "Her commitment and devotion to *Vanity Fair* was apparent right up to this announcement," he says. Galotti heard about Graydon Carter "a little bit ago," he goes on, adding that he wasn't involved in the decision.

Suddenly, Galotti covers the phone and, in a muffled voice, repeats one of my questions to someone else in his office. "We're debating what we want to tell you," he explains after a moment or two.

"This was very smooth," he eventually continues. "Everyone benefits. Carter is exactly the caliber of individual with the proper background to continue *Vanity Fair*'s role as a market leader. We're right there with *Spy* and the New York *Observer.*"

Ultimately, Galotti knows, change is good for competition. Indeed, inside the Newhouse empire at least, it already has been. "No comment," Steve Florio says when I mention Galotti's mood to him. Then he comments anyway. "Life's a bitch," *The New Yorker*'s president crows. *"Poooor* Ron." ■



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ho sometimes see the world a bit differently.

REFORM SCHOOL

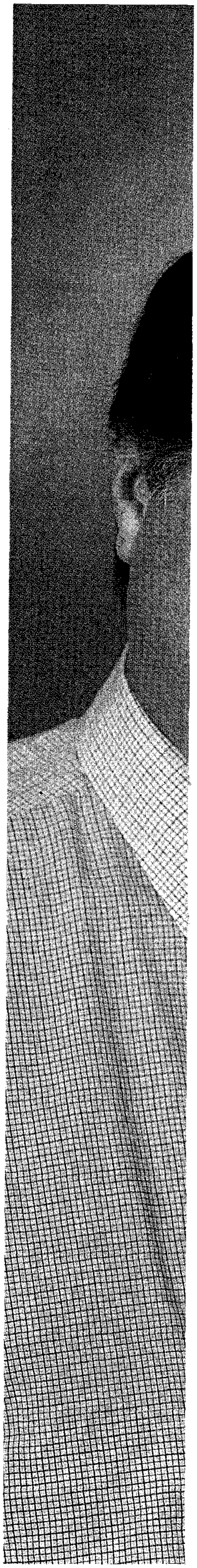
Benno Schmidt, Chris Whittle, And the Edison Project

By Dinitia Smith

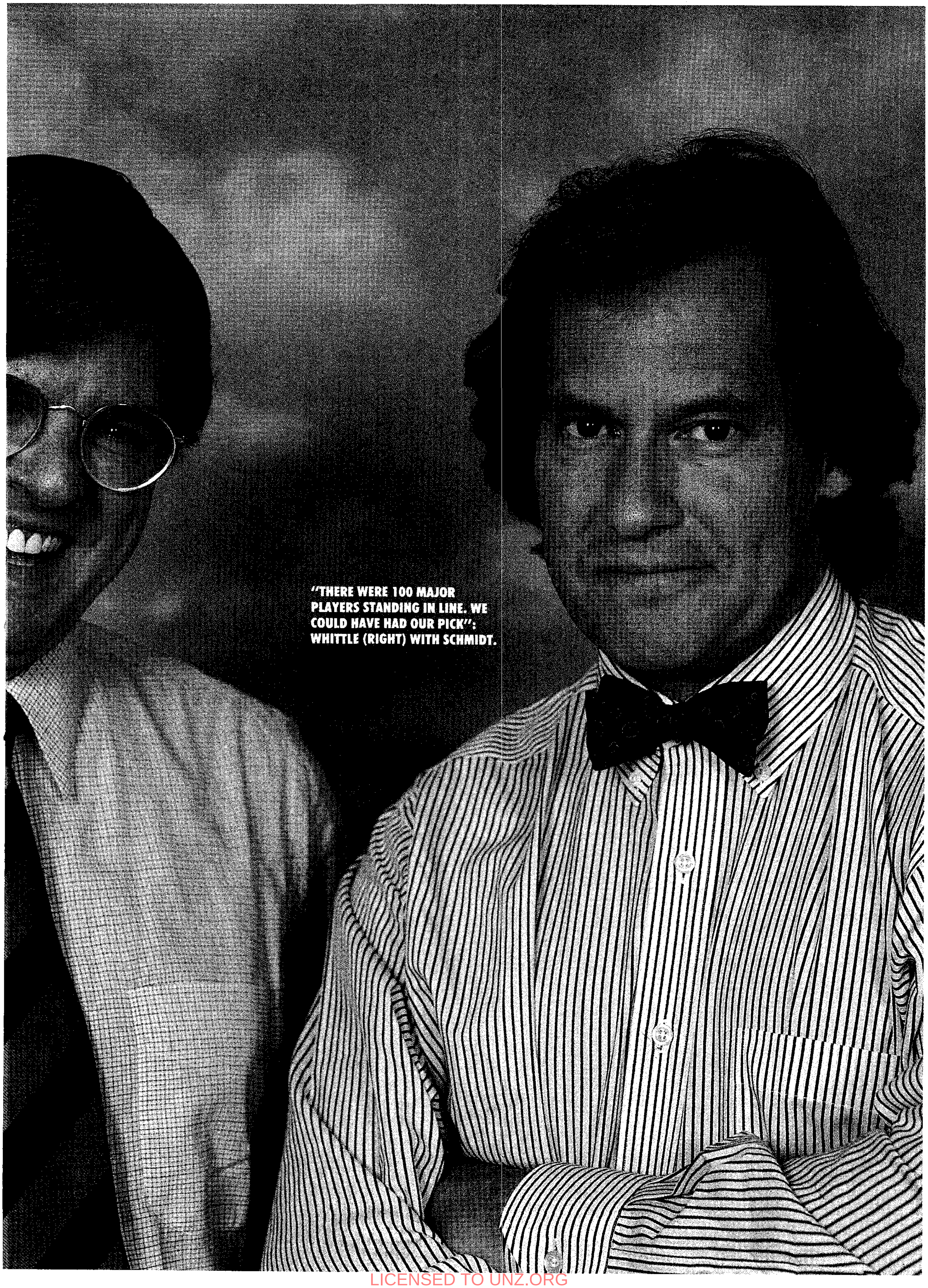
THERE WERE 100 MAJOR players standing in line. We could have had our pick. We could have had the president of Microsoft, the head of NASA . . . ," Chris Whittle was saying. We were sitting in the oak-paneled library of Whittle's eerily beautiful new $55-million corporate headquarters in Knoxville, Tennessee, and Whittle was talking about the hiring of Benno C. Schmidt Jr., the president of Yale, to become president and chief executive officer of the Edison Project. The Edison Project is Whittle's plan to build a chain of 200 profit-making elementary schools by the year 1996.

The redbrick building in which we were sitting, with its rotunda and vaulted ceiling, was inspired partly by Thomas Jefferson's campus at the University of Virginia, said Whittle—an irony, since Jefferson believed that a *free* education is the cornerstone of democracy. Whittle and I were now talking about making a profit from education, in a building designed by architect Peter Marino to look old but in which every brick is new, with miles and miles of the latest fiber-optic technology in its walls, and built around a commons embedded with sprinklers that rise automatically from the ground, water the grass, and then retreat.

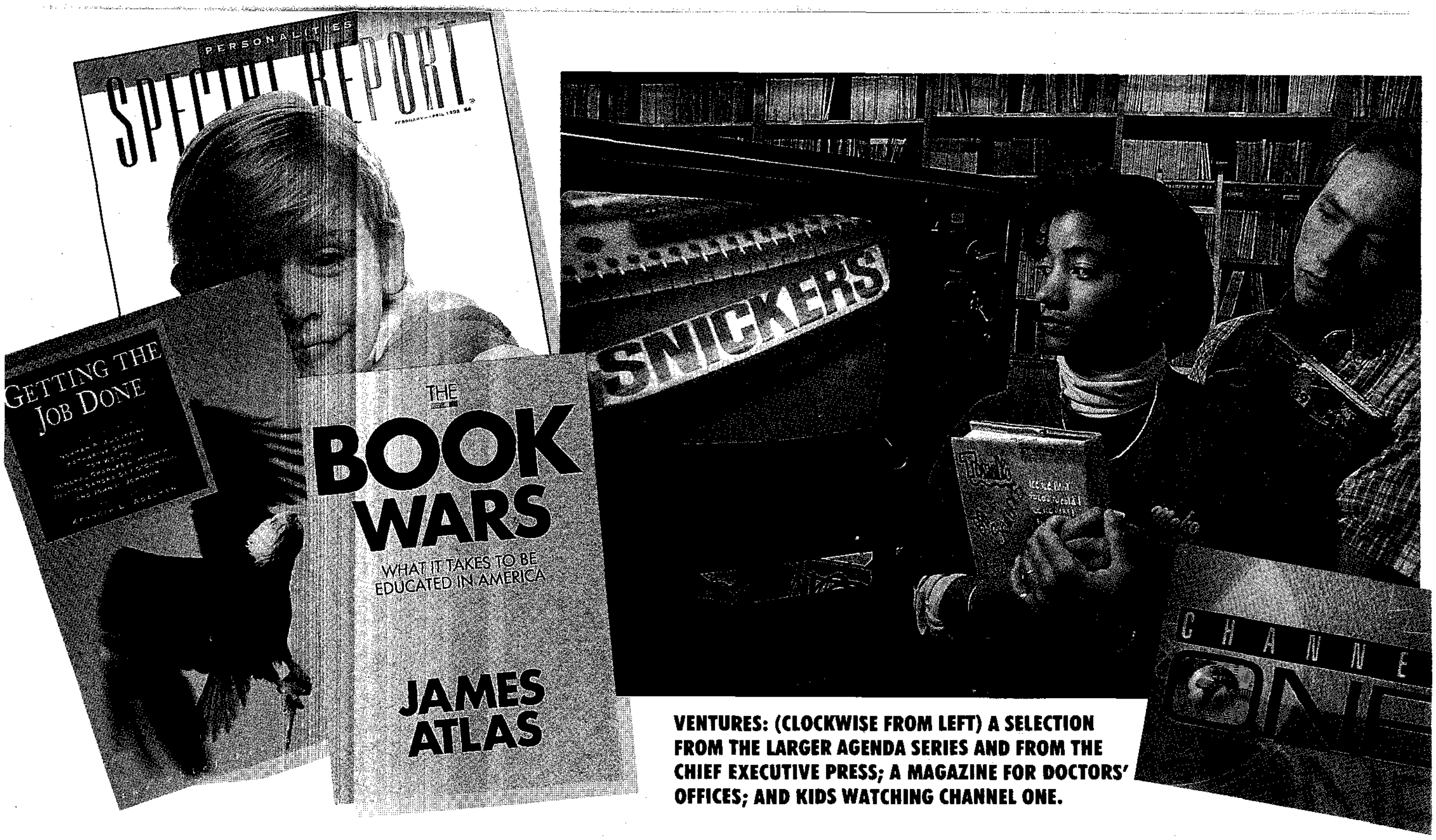
The resignation of Schmidt to join the Whittle enterprise had stunned people. Schmidt was leaving one of the most prestigious posts in American higher education to join a venture conceived by a man sometimes referred to as "William Randolph Hearst Lite" and even as "the Devil." Whittle is the



PHOTOGRAPH BY HARRY BENSON



"THERE WERE 100 MAJOR PLAYERS STANDING IN LINE. WE COULD HAVE HAD OUR PICK": WHITTLE (RIGHT) WITH SCHMIDT.



VENTURES: (CLOCKWISE FROM LEFT) A SELECTION FROM THE LARGER AGENDA SERIES AND FROM THE CHIEF EXECUTIVE PRESS; A MAGAZINE FOR DOCTORS' OFFICES; AND KIDS WATCHING CHANNEL ONE.

originator of Channel One, which brings news programs and commercials to public schools. It has been condemned by most of the education establishment, including the American Federation of Teachers and the National Education Association. This man, Chris Whittle, had snagged Benno Schmidt?

The announcement has focused attention on Whittle's $3.1 billion project and brought it credibility. But, of course, it has also deflected attention from Whittle's problems—the controversy surrounding Channel One and the fact that Whittle has just laid off 100 people and trimmed executive salaries and, by his own account, had a bad year for profits.

Whittle says his schools will be to public education what the light bulb was to the candle. "Investors will be lining up," he predicts.

"Investors will be lining up for this," said the 44-year-old Whittle confidently as a waiter served dinner that balmy spring evening in Knoxville. There were yellow roses in full bloom on the table in front of us, and two large late-Victorian ship scenes on the wall, properly aged, one showing victory, the other defeat. The carpet on the floor was a ringing green, the exact color of money. Whittle is legendary for his attention to detail in decorating.

Dressed in his usual bow tie (he has a collection of 50), Whittle leaned forward in his seat. The project is like nothing less than West Berlin, he said. "If you want institutions to change, you've got to have a West Berlin that gives them a place to go." Even the name is grand—the Edison Project. "One day, I was working on a speech trying to describe the difference between the schools of the past and the future," said Whittle. "I drew up a chart that showed candles and light bulbs. I was trying to describe the fact you can't make a light bulb out of a candle. The power sources are different. But light bulbs are cheaper!" The Edison schools, he says, will be like light bulbs—they will be filled with new technology, and they will be "cheaper." At the mention of that last word, Whittle giggled. He rolled his eyes and tossed his long hair off his forehead in that ingenuous country-boy way of his.

"He's a visionary," says Hamilton Jordan, the former White House chief of staff, of his boss. (Jordan is on leave from his job as vice-chairman of Whittle Communications to be co-chairman of Ross Perot's presidential campaign.) "He thinks two or three steps ahead of everybody," he adds. Jordan says that whether or not Perot wins, he will be back in his office at Whittle Communications in five months (or maybe sooner—see "Intelligencer," page 7). "Chris is in the tradition of most pioneers," says Jordan. "People criticize and question his motives. I say the same thing about Chris I say about Ted Turner: 'I wouldn't bet against him.' "

Whittle may be a visionary, but, as he himself points out, his vision of the Edison Project is short on details at the moment—and the fact that so little is actually known about the project makes Benno Schmidt's decision to leave Yale and join it all the more intriguing.

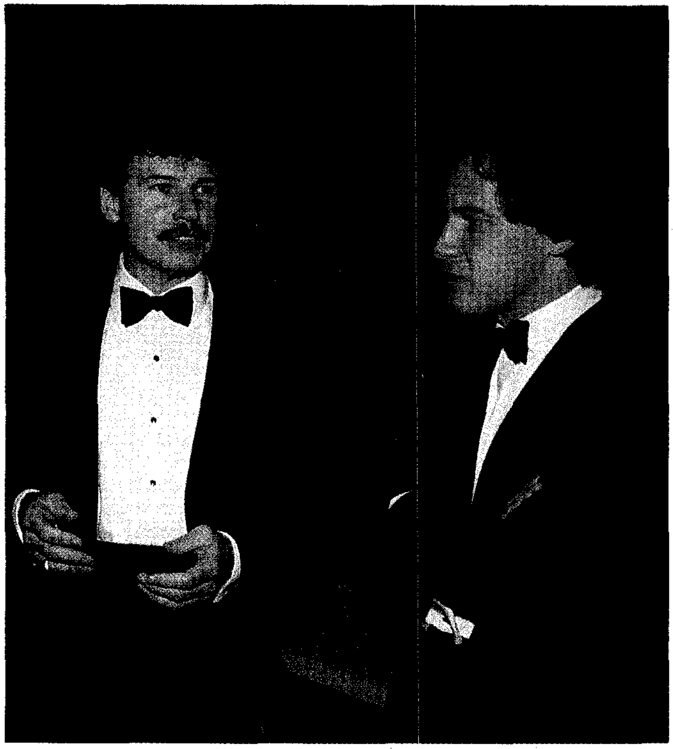
During the next three years, Whittle says, he is going to spend $60 million to plan his schools. But not a single school will actually be built with that money.

I ASKED Whittle exactly how the money would be spent. There are the salaries and travel expenses for "20 to 25 people," he said, including a "core team" of Chester Finn, former assistant U.S. secretary of Education; John E. Chubb, a fellow at the Brookings Institution, advocate of parental "choice" and tax vouchers allowing parents to send children to private or parochial schools; Dominique Browning, former assistant managing editor of *Newsweek;* Lee Eisenberg, former editor-in-chief of *Esquire;* Nancy Hechinger, who heads Hands on Media, which pro-

Photographs: top right, by Eric Sander/Gamma-Liaison; bottom right, Donal Holway.

duces computerized reference material; and Sylvia Peters, principal of an elementary school in Chicago. Daniel Biederman, president of the Grand Central and 34th Street Partnerships, is a part-time member. In many ways, these people are an odd choice to design a revamping of American education. The only one of the group who has ever taught in an elementary-school classroom, for instance, is Sylvia Peters. When Whittle first approached Lee Eisenberg, Eisenberg asked, "Why me?" "He said, 'Think of this as creating material that lasts for hours every day that is designed to provoke and inform.' I know how to do that," says Eisenberg. "It would be a guaranteed failure if all he had were educators. To do this right, you have to do massive reporting or commissioning of it."

"In four years, we will open 200 sites," says Whittle. If they succeed, he will open 800 more. "We'll be in every metropolitan area in America," he says.



INSIDE AND OUTSIDE: MOFFITT AND WHITTLE IN 1984.

"A system which accepts a 30 percent dropout rate is a disaster!" Whittle says. "How do you get everyone to a certain level of competence?"

Whittle envisions schools with the latest in computer technology, freeing teachers to give students more individual attention. The schools will be open to everyone and should cost about $5,500 per pupil, the average cost now of educating a child in public school. Twenty percent of the students will be on scholarship. Schools might be open twelve hours a day and on weekends, and students will learn in shifts. Parents will contract with the schools to volunteer up to two hours a week, further reducing costs. In some cases, students will teach one another. And children will be responsible for some maintenance tasks, keeping costs down.

Of course, a lot of this is not new. Many affluent school districts use computers and televisions. Many parents volunteer, and peer tutoring has been a practice in American schools for years. "A lot of what will be in these schools won't be new," Whittle admits, "but will be broadly applied for the first time. A lot of good work has been done but hasn't been integrated into the system."

ALREADY, CRITICS ARE after Whittle. They charge, he says, that to save money, he's going to have a student-teacher ratio of "*1,000* to 1!" Sometimes, because of the use of computers and video technology, "we will have student ratios of 100,000 to one," says Whittle challengingly. "It's amazing to me that we don't bring the best lecturers electronically into schools," he adds. Besides, says Whittle, "the Japanese have a 40-to-1 student-teacher ratio in *their* schools." But Japanese children speak a common language. "If they're going to compare themselves to the Japanese, they're crazy," says Keith Geiger, president of the National Education Association, which opposes the Edison Project. "The Los Angeles public schools have 120 different languages in one district."

There are other criticisms. Regarding Whittle's proposal that parents contract to volunteer two hours a week, reducing costs, "he will be separating even more the haves from the have-nots," says Geiger, "those whose mothers work outside the home from those who don't. Single parents and working parents aren't going to be able to have kids in those schools."

Another problem may lie in children's learning in shifts. The prime learning time for children has always been first thing in the morning. "Once noon comes, it's pretty much down the drain," says Geiger.

And then there is the possibility of children's cleaning toilets to keep maintenance costs down. "Is it such a terrible idea," Whittle asks, "that our kids might clean our schools? They clean their rooms—*I* did! In Japan, the kids clean their schools a good bit. Cleaning toilets? Absolutely! Have I done it in the Boy Scouts? *Absolutely*. Have we done it in the military? Are we saying maintenance is a debased job?"

But perhaps the biggest fear of all is that Whittle's plan will destroy the public-school system by drawing students away from it and, if the Bush administration succeeds in putting a voucher system in place, by taking away tax dollars from it, too. With vouchers, the Whittle schools would be a logical choice for many parents. Whittle's critics see a sinister connection between him and his old friend and business associate U.S. secretary of Education Lamar Alexander, an advocate of vouchers. Before his nomination to the Bush Cabinet, Alexander was on the advisory board of Whittle's Channel One and a Whittle stockholder. When Alexander was president of the University of Tennessee, Whittle gave the university $5.2 million. In 1988, Alexander sold his stock in Whittle Communications back to Whittle at a $320,000 profit. After his confirmation, he also sold his house in Knoxville to a Whittle executive at a $400,000 profit—he had owned the house a year. A spokeswoman for Alexander says he actually lost money on the deal because he renovated the house. During Alexander's confirmation background check, Senate investigators combed Whittle's books for improper links between the men and found none. In addition, Alexander has recused himself from any dealings with Whittle. Anyway, Whittle insists, "the voucher system is not at all critical" to his enterprise. "I would never build a business plan on vouchers," says Whittle—though "sometime around 2005, vouchers will be a reality." he says.

The idea that he might be trying to destroy the public schools just makes Whittle indignant. "My purpose is to be an agent of change!" he says. "If we do this right, it will cause a revolution in education. We have to do something that can be copied." But why make the schools profit-making? "It's the only way I'll raise the money." Anyway, says Whittle, "there is nothing inherently wrong with profits."

There seems to be little in Chris Whittle's background that would prepare him to revamp the American educational system, apart from his demonstrably huge ambition. For the past eighteen years, Whittle's claim to fame has rested mostly on the fact that he has punctured a myth of American life—that journalism and education are somehow "pure" enterprises, removed from the marketplace.

Whittle was a doctor's son from Etowah, Tennessee, a short, skinny kid, he says, and a late developer. He was also a bad athlete in a culture where sports is everything. "That contributed to me trying to develop skills in other areas," Whit-

Photograph by Mario Suriani/Photoreporters.

tle says. As a sophomore at the University of Tennessee, he met Phillip Moffitt, a junior. Later, he teamed up with Moffitt and two others to publish a student guide to the campus, *Knoxville in a Nutshell.* They went on to put out more than 100 other campus guides, eventually forming a corporation, 13-30, named for the age of its target audience. In 1974, Datsun (now Nissan) commissioned them to produce a student travel magazine with only Datsun ads in it. They began publishing other single-advertiser periodicals. Whittle and Moffitt were offering advertisers a captive audience with no competing ads and laying themselves open to charges that their copy was tailor-made for the advertisers and that proper journalistic standards of balance and inquiry might not be met.

In 1979, 13-30 bought the financially ailing *Esquire* magazine, which was losing subscribers, from Clay Felker, its editor, and Vere Harmsworth of Associated Newspaper Holdings. Whittle and Moffitt eventually hired Lee Eisenberg to be editor. People who knew Moffitt and Whittle then remember Moffitt as the idea man, dark and brooding, and Whittle as the outgoing, polished one, the preppy, a master salesman.

ARISTOCRATIC ENTRÉE: WHITTLE AND WIFE PRISCILLA RATTAZZI.

Photograph by Robin Platzer/Twin Images.

Although Moffitt and Whittle now had a toehold in New York, they still kept their headquarters in Knoxville. Periodically, New York employees of 13-30 had to fly down to corporate headquarters in Knoxville for meetings. To the New Yorkers, there was something cultlike about the Tennesseans. They were polite but guarded and seemingly fanatically devoted to Moffitt and Whittle.

By the mid-eighties, Moffitt and Whittle's friendship was beginning to break up. Whittle had always taken the role of the "freshman," he says, to Moffitt's "sophomore." Now Whittle wanted to be the sophomore. In 1986, Moffitt and Whittle ended their partnership. (*Esquire* was later sold to Hearst.) The split was as painful as only the breakup of a friendship forged in late adolescence can be. Moffitt moved to California and published a book, *Power to Heal,* with Rick Smolan and Matthew Naythone. Recently, Whittle ran into Moffitt, and they spoke for the first time in years. "It was not as difficult," says Whittle.

After the partnership broke up, Whittle went on to produce other single-advertiser print media. There was the Larger Agenda Series, books featuring advertisements for Federal Express and written by well-known authors like Arthur Schlesinger Jr. Recently, Whittle introduced the Chief Executive Press, books aimed at CEOs, with ads for Cessna. Whittle also runs *Special Reports,* a magazine-and-television service for doctors' offices.

By 1988, Whittle had begun to develop his most controversial project so far, Channel One. Whittle lends schools TVs, VCRs, and satellite dishes; in return, children are supposed to watch twelve minutes a day of Whittle's news-oriented programming, often delivered in MTV–like sound bites. Children must also watch an additional two minutes of advertising by such sponsors as Clearasil, NutraSweet, and Burger King. In 1988, Time Inc., which has long sought a way of bringing technology into the school system, bought 50 percent of Whittle's stock for $400-million, making Whittle a very rich man.

Whittle spent $3.1 million lobbying school boards and state legislatures to get his television sets into classrooms. He set up an advisory board that included prominent people like Lamar Alexander, Alex Haley, and Ross Perot. In 1989, the New York State Board of Regents banned Channel One. State Commissioner of Education Thomas Sobol called Channel One "wrong financially, educationally, legally and morally." Members of the Board of Regents complained about Whittle's aggressive lobbying tactics, and one charged that Whittle offered legislators consulting contracts in return for approval.

Channel One was formally introduced in 1990 to widespread protests from teachers and parents, many of whom spend their lives trying to get their children not to watch too much television. Children, increasingly pressured by the consumer culture, were literally killing one another for Nike shoes (one of Whittle's sponsors)—and now here was a television program with all the authority of school behind it urging children to consume more. Students in Fargo, North Dakota, staged a walkout saying Channel One was boring and condescending. In Texas, the state board of education passed a resolution against Channel One. Prior to that, Ross Perot had resigned from Whittle's advisory board, saying advertising in schools is "not something I want to lend my name to." In California, the state superintendent of public instruction, Bill Honig, sued a San Jose school district for using Channel One. "The school has no right to sell access to these kids' minds," says Honig. "Basically, they've traded six days of instruction for the television sets." Honig says that if every middle and high school in California had Channel One, it would cost taxpayers $50 million in school time. A decision by the courts is expected this fall.

How successful is Channel One? A study by the University of Michigan, commissioned by Whittle himself, showed students' knowledge of current events improved by only 3.3 percent after they watched the news program. Whittle says it reaches more than 7 million teenagers a day, more than a third of all teenagers in America. But a study by the NEA says only 40 percent of the children in classrooms with Channel One actually watch it. Still, that is a large number of children. Some contracts between advertisers and Channel One are up at the end of 1992. According to reports in the advertising press, the fact that not all children watch the program and the possibility of a ban on it in California—which, together with New York, makes up about 20 percent of the population—has caused some advertisers to think again about renewing their contracts. Whittle denies this. One advertiser, Nike, has already decided not to renew. There is speculation that some advertisers might ask for pullout clauses in the event the California courts ban the program. This also is denied by Whittle.

ALL THIS COMES ON the heels of what has been a bad profit year for Whittle. Whittle Communications is private—and does not publicly report profits—but "our average growth was 30 percent a year in the past. This year, our revenues were up 10 to 11 percent," says Whittle. "It was not a good year. We have more irons in the fire than we should have." Last year, the investment firm of Forstmann, Little & Company pulled out of a deal to buy one third of Whittle for $350 million because Ted Forstmann, the company's senior partner, thought Whittle's growth projections were too optimistic. This spring, Philips Electronics NV, the Dutch electronics giant, invested $175 million in Whittle, reducing Time's stake in the company to 37 percent. The other major investors are Associated Newspaper Holdings and Whittle himself.

ANCESTRAL DENIAL: SCHMIDT AND WIFE HELEN WHITNEY.

At this point, Chris Whittle is a rich man. He owns an apartment in the Dakota, decorated in the late-Edwardian style, a shingled mansion in East Hampton, and a condominium in Knoxville. He was building a 70-acre estate, but it is now on hold, says his architect and decorator, Peter Marino. His homes, it is said, are almost the ideals of their type. In one apartment he owned in the Dakota, he was said to have sock drawers lined with hand-tooled leather, and fans in the closets to blow away the odor of his shoes.

In 1990, Whittle ended his long bachelorhood by marrying Priscilla Rattazzi, a photographer and the niece of Fiat's chairman, Gianni Agnelli. In marrying Priscilla—he likes to pronounce her name the Italian way, *Pree-sheela*—Whittle gained entrée into the Italian aristocracy. The couple has a daughter, Andrea, nineteen months, and lives in the Dakota with Rattazzi's son from a previous marriage, Maxi, six, who attends a private school that doesn't have Channel One. On average, Whittle sees his family only three days a week, commuting between New York and Knoxville in a six-seater Cessna Citation.

> **After Schmidt took the job—for a rumored $800,000 per year—some at Yale wondered if he was the victim of a mid-life crisis.**

Despite the fact that he seems to relish his opulent life-style in New York, "I have a loyalty to Tennessee," he says. Anyway, "if you look at large-scale efforts to do privately what government has done, they're in Tennessee. Federal Express is in Memphis," says Whittle. "Hospital Corporation of America is in Nashville."

Whittle conceived of the Edison Project three years ago as he traveled around the country on Channel One business, talking to administrators, teachers, and students. Listening to their problems, says Whittle, he imagined the Edison schools. "I realized I couldn't lead it. I was going to have to have someone else as chief executive."

WHEN, IN 1991, WHITTLE met Schmidt at a dinner party in Bridgehampton. In many ways, Schmidt was an odd choice to head the Edison Project. First, he had no experience in elementary- or secondary-school education—nor could anyone recall him publicly showing any interest in it. But Whittle wanted him. "His decisions about Yale's budget were tough to do," says Whittle. "I needed somebody not afraid of being in the kitchen with the heat. Also, Benno has a tremendous intellect and the ability to attract talent." And, of course, Schmidt would bring prestige to Whittle's project.

Schmidt was in trouble at Yale. He had become president in 1985, at the age of 43, perhaps the perfect candidate for the Yale presidency. Although Schmidt didn't have a Ph.D., he had been a law clerk to Chief Justice Earl Warren and was a well-known scholar of the First Amendment. A stocky figure with wire-rimmed glasses and dark hair that falls over his face, Schmidt had been a popular dean of Columbia's law school. He was the son of Benno Schmidt Sr., an immensely wealthy man and a partner of the late John Hay Whitney, an important Yale benefactor. Schmidt senior, or "Big Benno," as he is sometimes called, "cast a big shadow" over Benno junior, says Schmidt junior's wife, Helen Whitney, who is a filmmaker. Schmidt senior was also a friend of the Bass family, the wealthy Texans and Yale benefactors, and of Cyrus Vance, the chairman of Yale's presidential search committee that year. To top it all, Schmidt's wife is one of *the* Whitneys. It is a curious fact that Schmidt has denied that his wife is a member of the well-known family. "Benno always says it's easier to lie about it than explain it," says his wife.

At the beginning of Schmidt's tenure at Yale, there was trouble when the invitations to Schmidt's inauguration were recalled because they had printed on them President and Mrs. Benno C. Schmidt Jr. Helen Whitney wanted her own name on the invitations, and what's more, she said she wasn't going to move to New Haven.

"I have a professional life in New York," says Whitney, sitting one evening in the garden of the couple's townhouse on the Upper East Side and explaining why she didn't move to New Haven. Indeed, Whitney has four television dramas and seven documentaries to her credit. She is also very independent. She was or-

Photograph by T. Charles Erickson/Yale University.

WHITTLE'S HEADQUARTERS: A JEFFERSON COPY WITH MONEY-GREEN CARPETS.

phaned young and went to Chapin and, later, Sarah Lawrence. For a time, she was an associate editor at the New York *Times*. Both she and Schmidt have been married before, and they married late. Whitney was not about to give up her life for Yale. "I have a child [Christina, eleven]," says Whitney, "who goes to an extraordinary school" (a private school in New York that doesn't have Channel One). "A child with serious musical ambitions, whose Saturdays are taken up with music school in New York and who has an extraordinary piano teacher." (Schmidt also has two children from an earlier marriage—Betsey, an assistant poetry editor at *The New Yorker*, who also teaches at the Children's Storefront school, and Benno III, a student at Wesleyan.)

Some at Yale were shocked when the president's wife refused to move there with him. In 1988, Schmidt also began to draw fire as an administrator when he bypassed a search committee and hired his Yale Law School friend Michael E. Levine, a former airline deregulator, as dean of the School of Organization and Management, Yale's business school. The faculty of "S.O.M.," as it is called, was feuding. On one side were professors of Operations Research and Organizational Behavior, who taught group relations and emphasized the public sector as well as private business. On the other side were more traditional business-school types. The school also had financial problems. Levine cleaned house, effectively firing six nontenured faculty, "touchy-feely" types (as they were sometimes called) from the Organizational Behavior faculty. The alumni were incensed, hiring airplanes and then a helicopter to fly over graduation ceremonies and football games with banners trailing behind them. UNHORSE THE BOY KING said one at the 1989 graduation, referring to Benno. Business-school-alumni contributions dropped. Levine's actions at S.O.M. were the first of a series that Yale's faculty saw as a usurpation of its authority. Then more trouble developed when one of Schmidt's key appointees, the dean of the college, Donald Kagan, an outspoken conservative, criticized his own faculty for its liberal thinking.

To many, the manner of Schmidt's hiring had served to demystify the Yale president, to strip him of the very luster Whittle sought.

SCHMIDT'S FREQUENT absences from campus were noticed, too, and students began wearing T-shirts saying, WHERE'S BENNO? and SCHMIDT HAPPENS. "People thought Benno was away, but actually he might be at the law school," says Helen Whitney. And often, he was out fund-raising for Yale.

Indeed, according to Schmidt, Yale's finances were in dire straits. Its buildings seemed to be falling apart, and it would cost up to $1 billion to fix them, he said. At the same time, Yale was facing a deficit of at least $8.8 million. Schmidt launched the most ambitious fund-raising drive in the history of higher education, the Yale Campaign, seeking $1.5 billion. The response was generous. The Bass family alone gave $80 million in four separate donations. Still, Schmidt said, there would have to be sacrifices. He was determined to preserve "need blind" admissions, ensuring that poor students could get a Yale education. To counter the deficit, something else had to give. When a committee appointed by Schmidt's provost, Frank M. Turner, recommended a 10.7 percent cut in faculty and the elimination of some departments, the faculty rebelled. It insisted on reviewing Schmidt's plan, and a committee was formed to examine the proposed cuts. Last March, the faculty committee said there was indeed a budget crisis but that, with savings, the cuts could be much smaller. Schmidt seemed to back down, and Turner resigned, apparently because Schmidt failed to support him. A few weeks later, Dean Kagan resigned. By now the campus was in an unsettled state.

Like university presidents everywhere, Schmidt was faced with the fiscal realities of the nineties, and he took tough stands. This spring, he made new contracts with Yale's clerical and maintenance unions, ensuring Yale four more years of labor peace—labor troubles had seriously disrupted the administration of his predecessor Bart Giamatti. (Schmidt also improved town-gown relations with the city of New Haven, agreeing that Yale would start making payments on some of the tax-exempt properties it owns in New Haven.) But because of his frequent absences and his remote, inaccessible leadership style, Schmidt failed to build support. And he alienated the university's core constituencies—its faculty and students.

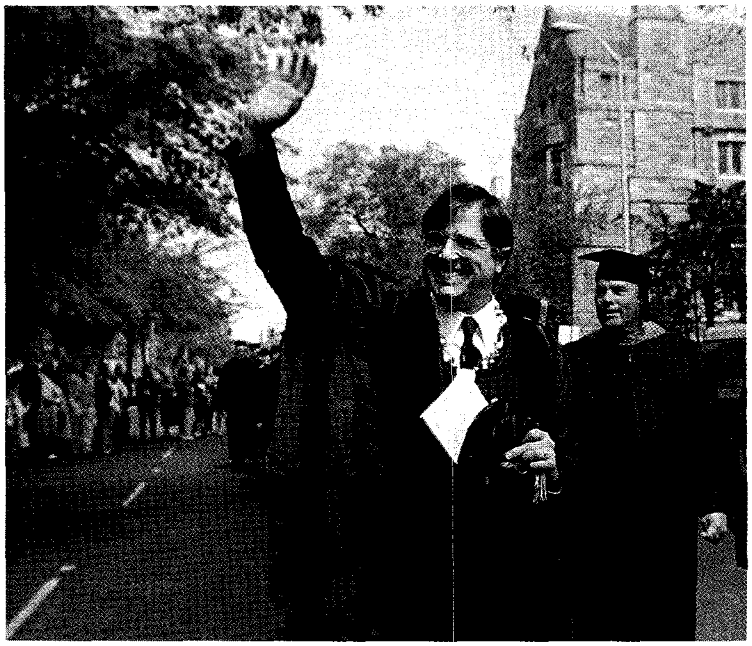
The Yale community had no inkling that Schmidt was negotiating with Chris Whittle. When Whittle first asked Schmidt to join the Edison Project,

Photograph by N. Warren Winter/Picture Group.

Schmidt turned him down flat. Still, he began meeting with Whittle virtually every Sunday for months. "Chris is very persistent," says Hamilton Jordan. Ten days before Yale's graduation, Schmidt made up his mind. He flew to Chicago to meet with Vernon Louckes Jr., chairman of Baxter International and the senior fellow of the Yale Corporation. Schmidt told Louckes he was leaving. Louckes urged him to reconsider. For a few days, Schmidt hesitated, but then his decision was firm. According to Schmidt, word of the appointment was leaked to the New York *Times*. In return for the *Times*'s agreement to hold the story so that Yale's commencement would not be disrupted by the news, Schmidt says, he gave an interview to the paper.

The manner of the announcement shocked the Yale community. Schmidt had told Louckes and the *Times* he was leaving before he told the Yale Corporation, the faculty and student body of Yale, and even his closest advisers. And the announcement was handled not by Yale's public-relations department but by Chris Whittle and Hamilton Jordan.

The abruptness of Schmidt's departure also stunned people—Schmidt told the corporation he would depart Yale as soon as an acting president was chosen. The budget crisis was still unresolved. And because the positions of dean of the college and provost at Yale were now filled with new people, Schmidt seemed to be leaving the university rudderless.



GOOD-BYE TO ALL THAT: SCHMIDT AT THIS SPRING'S COMMENCEMENT.

Then, three days after the announcement, Whittle took out full-page ads in the New York *Times* and the *Wall Street Journal*. There was the president of Yale—still on the Yale payroll—lending his image to ad copy for a private business venture. Even Schmidt's supporter Vernon Louckes was taken aback by Whittle's tactics. "The full-page ads in the *Wall Street Journal* and the *Times* were taking advantage of Yale," says Louckes.

During the days following the announcement, Schmidt appeared on radio and television, praising the Edison Project. He met at the White House with President Bush, a Yale alumnus, who congratulated him on his decision. With him were his soon-to-be boss, Chris Whittle, and secretary of Education Lamar Alexander. To some, it seemed that Schmidt had become an advocate for vouchers while still being paid by Yale.

Some people in the Yale community wondered if Schmidt, 50, had undergone a mid-life crisis. At one point, there had been talk that Schmidt might eventually end up on the Supreme Court. Had he sold his soul to "the Devil"?

"Cynicism has conquered the hearts and minds of the best and the brightest," the author Kai Bird wrote in the Boston *Globe*. The columnist Michael Thomas, writing in *The Observer*, called Schmidt "Beano" and began spelling his name "Sch(m)idt." "A man who would sign up with Whittle Communications," wrote Thomas, "was never the man, under it all, for Yale, and never could have been."

Two and a half weeks after his resignation, Schmidt sat in Chris Whittle's New York office, in the Seagram building. He spoke in long, lawyerly paragraphs that day, looking at the floor as if measuring his words. "The Edison Project is the single most constructive contribution to the future of the United States" that he could make, Schmidt told me. "In the past couple of years, I've become more and more alarmed about the state of this country, and in particular about the growing divisions that exist between people. My own view is that education is the single most important enterprise in our society, in permitting an open society," Schmidt said.

There was no sign of the jovial figure, the masterly lecturer students had known over the years. In fact, all the questioning of his motives seemed to make Schmidt peevish. What about speculation he was leaving Yale because of opposition among faculty and students? That speculation was due to "the fatuousness of the press," Schmidt said. "The press now covers anything with an emphasis on gossip and static rather than on fundamental issues." It was curious talk from one of America's leading First Amendment scholars, a man who had spoken of the importance of freedom of speech "no matter how obnoxious its content."

I ASKED IF HE WAS leaving Yale for better money—one rumor has it that he will be paid $800,000 a year by Whittle. Schmidt's Yale salary has been estimated at $240,000. Schmidt wouldn't discuss money but pointed out that he had given up tenure for the job. "I'm taking huge risks," he said.

Just over a week after I saw Schmidt, on June 17, Yale University called a press conference at Harkness Hall. The room was crowded with some 300 faculty, administrators, and journalists.

As Howard R. Lamar, Sterling professor of history, walked in, accompanied by Vernon Louckes Jr. and U.S. senator David Boren, the Oklahoma Democrat, also a member of the Yale Corporation, the people in the room broke into spontaneous applause. Not a word had been spoken, but everybody knew what was going to be said. Louckes and Boren were going to announce that Lamar, 69, a former dean of Yale College and a beloved figure on campus, would be Yale's acting president. Lamar has taught generations of students, including Boren, a course called "The Trans-Mississippi West," also known fondly as "Cowboys and Indians." Now Boren and Louckes had to wait for nearly two minutes to formally introduce Lamar.

When Louckes was finally able to speak, he called Lamar "a scholar and an administrator who has always commanded the respect of his colleagues."

"You are the leader of our family, and the family loves you," Boren told his old teacher.

There were two more standing ovations, and then a reporter in the audience noted that Yale's current president, Benno Schmidt, was absent. Until that moment, no one had mentioned his name. Schmidt was traveling in Europe, Louckes told the reporter, on a fund-raising trip for Yale.

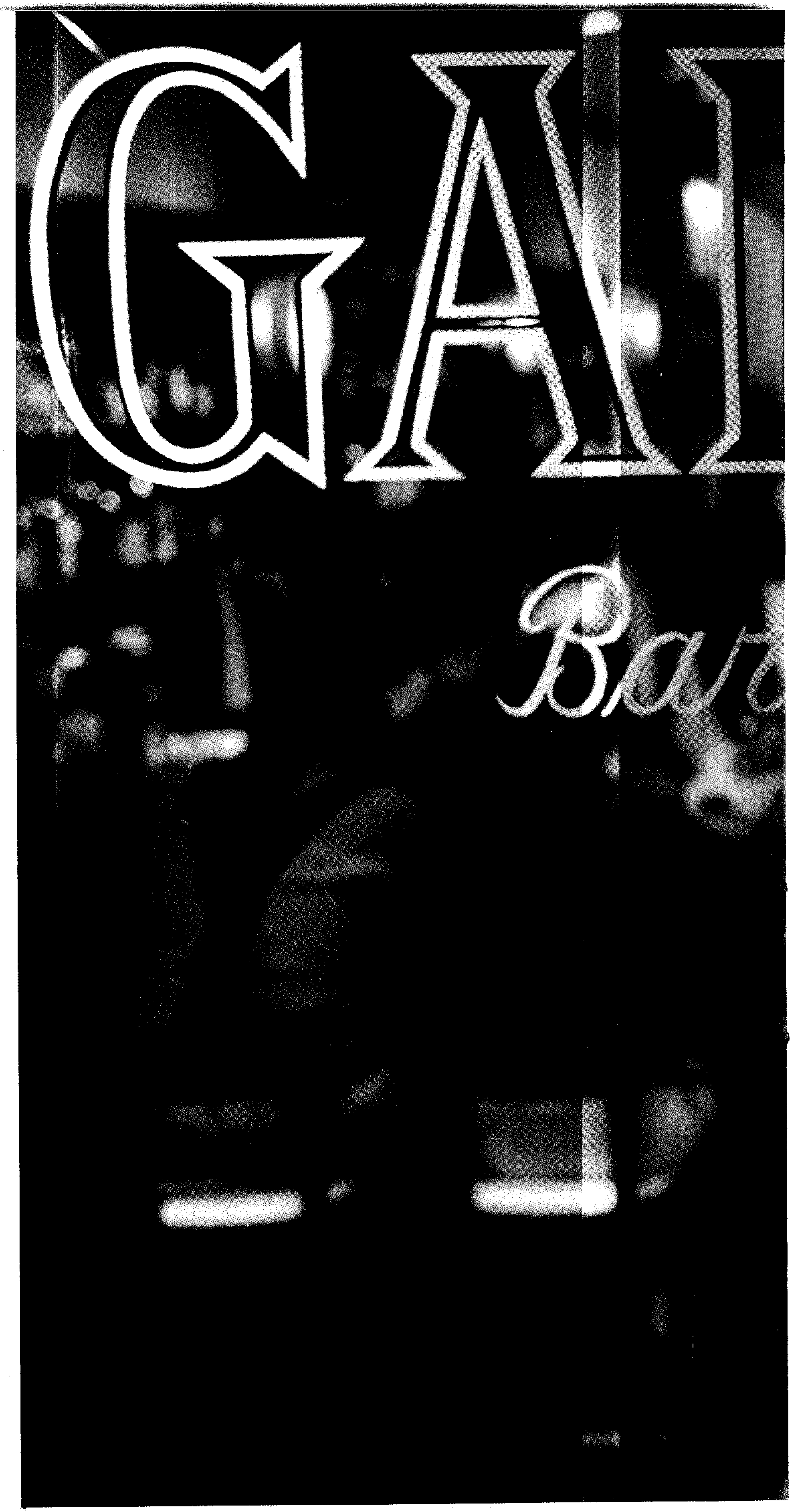
The fact that Schmidt's name had not been mentioned until then seemed like a rebuke. To many, the manner of Schmidt's hiring had served to demystify the Yale president, to strip him of the very luster that Whittle sought in him for his project. But Whittle will need whatever help Schmidt can bring him. In the next few years, with Schmidt's help, Whittle must raise an additional $2.5 billion to build his schools. "I know it sounds like a lot of money," Whittle said that spring night in Knoxville, with a little giggle. ■

Photograph by Melanie Stengel/New Haven *Register*.

FOR MOSTLY MOZARTEANS, A MEDLEY OF WORTHY RESTAURANTS NEAR LINCOLN CENTER

By

SEYMOUR BRITCHKY



The Wolf

WOLFGANG ("Mostly") Mozart is back in town, and, as ever, the devoted, their heads in the musical clouds, pay scant attention to the questions of where and what to eat and drink before and after the lofty strains. Too bad, for guidance in all things is right in the Master's works themselves: today's text, Mozart's most revered opera, *Don Giovanni.*

You will recall that late in Act II, the Don—world-class womanizer, cad, assassin—while hiding from his enemies in a graveyard, is accosted by a cavernous voice that remonstrates with him for his sins. The Don, never a fan of his critics, grasps his sword, would run the meddler through, but then descries that the pronouncements issue from—the Commendatore!, who is on horseback.

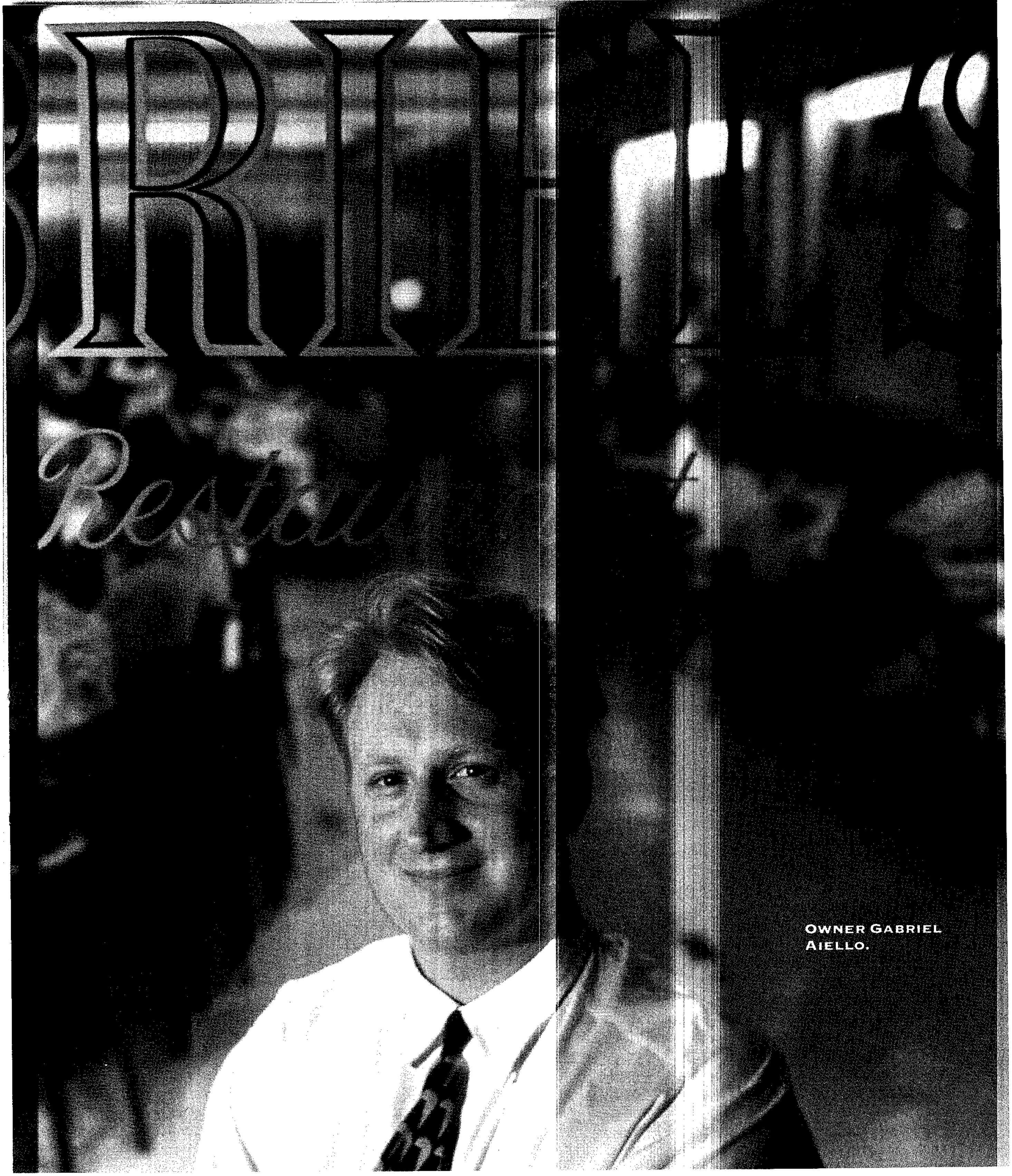
The Don stays his hand, not out of respect for the old man but because he already killed him in Act I, the victim being, this time around, the upper member of an equestrian statue. Reasoning that attempted remurder is a crime that cannot pay, the Don opts on this occasion for a more give-and-take approach, invites his antagonist to dinner.

Dinner is in progress when the guest arrives. Though on foot, he is apparently still on his high horse, for he tells the Don that, as his time has come, he must repent of his sins if he would be saved. The Don (you *do* admire him for it) tells the ghost what to do with his suggestions, whereupon flames spring from below and consume our anti-hero.

Moral: Scorn sound advice at mealtime, and you may get burned.

Here, for Mostly Mozarteans, is sound mealtime advice on restaurants near Lincoln Center. Be, however, advised: In these

PHOTOGRAPH BY CHARLIE SAMUELS



OWNER GABRIEL AIELLO.

ing's All Here

CHEERFUL A contented crowd livens Gabriel's, a restaurant where the food, the wine, and the attendant quickening of the senses are everything.

places, only the rare dinner is half as exciting as the Don's last.

THE COOL SCANDINAVIAN shell that was Punsch now houses **Gabriel's,** which purveys the sunny food of Italy. You wish that more of what capital went to effecting this shoestring conversion had gone to subtropicalizing the setting, for to make of this Nordic starkness a Mediterranean eating place is like making of an abandoned clinic a bordello. True, the once pale-ivory walls have been treated to the ocher sponging that is so popular downtown, and the big black painted bar has been stripped to reveal warm wood, but the rest is rectilinear and severe—big square mirrors, oblong wood panels, ice-gray linoleum underfoot. The large paintings up front do not help. By their leaden inertness they tend to undo a room that without them would at least be of a piece.

But, happily, Gabriel's has been discovered, a contented crowd livens it, so unless you are in the wide-open, scantly tabled front of the house, you find yourself in an Italian restaurant like any good one, where the food, the wine, and the attendant quickening of the senses are all.

Quicken the senses with this wondrous grilled portobello mushroom—the big cap looks like a black bagel, the "hole" at its center is the pale trimmed stem, the flesh is meaty, the flavor is woodsy, the great thing is sprinkled with green herbs and glistens with oil. Or quicken them with iridescent rings of grilled squid that are both tender and of gentle ocean flavor; or with an antipasto that is variously unimpeachable—firm vegetables lightly dressed, tender ham, slightly sharp aged ricotta, a cool frittata; or with this hillock of slivered fennel and mild red onions, which, set on juicy orange sections, is overlaid with leaves of strong Parmesan cheese—you bathe it all in olive oil, then lose yourself in it. Skip the tart of sea scallops; their richness and flavor are lost to an excess of wood smoke.

The broad, heavy ribbons of pasta called pappardelle are served in a duck-and-wild-mushroom sauce that, in the pungency and assertiveness of its flavor, is like a defiant act. The risotto is notable for its weight, for the startling sweetness of that bit, in every other bite, of heady fennel-flavored sausage.

Bring back (a recent menu does not list it) the phyllo-wrapped sea bass, the fish so fresh and moist, its flavor so potentiated by the herbs and spices with which it is encased in delicate pastry, that this normally dim seafood is transformed into a delusional fantasy of itself. Some otherwise excellent crusted salmon reveals little of the sweet-and-sour complexity the words "agro dolce" lead you to expect, in part because its wood grilling obscures all else. But this grilled baby chicken is fine, gains much from its rosemary marinade. And the veal chop is that one chop in ten, grilled to the perfect point, cooked through and juicy-pink.

When strawberry shortcake is billed as being prepared with black pepper and balsamic vinegar, you expect a bold experiment, not some tentative excuse for a provocative listing. No complaints about the fluffy, almondy "gnocchi," which are mingled with strands of orange rind in their light, creamy caramelized sauce; or about these redded, raspberry-poached figs, grainy and luscious around a great mound of thick whipped cream; or the warm chocolate bread pudding, toasted pine nuts in smart contrast to the strong chocolate.

Bottles of wine from the mostly Italian list are $18 or more. Three courses and

Photographs by Charlie Samuels.

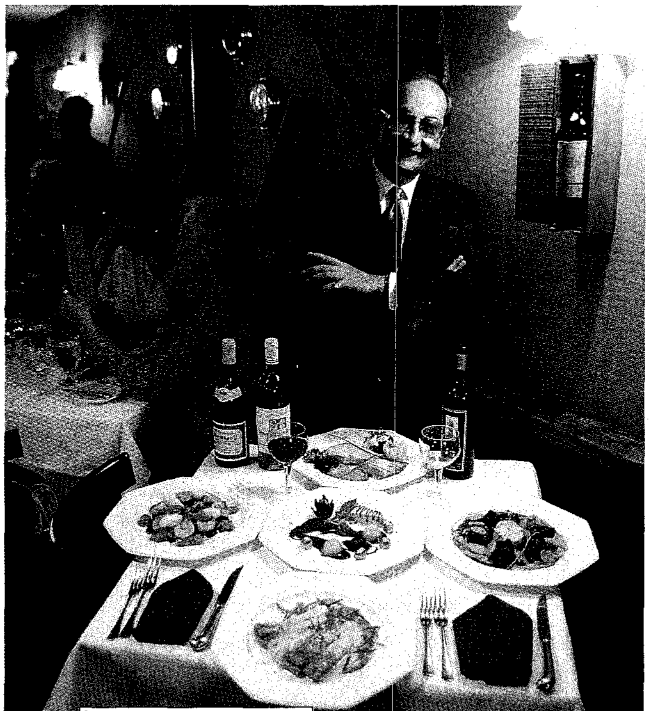
coffee are around $35, plus tax and tip.

Gabriel's, 11 West 60th Street (956-4600). Lunch, Monday through Friday noon to 3 p.m.; dinner, Monday through Thursday 5:30 to 11 p.m., Fridays and Saturdays till midnight. A.E., D.C., M.C., V.

Cafe Luxembourg, AND EVERYONE has a college degree, no one is an accountant or a salesman, everyone is a Democrat or something further to the left. You see shirts and ties but no starched collars, Freudian analysts and tenured professors but no civil servants, poets and painters but no potters or weavers. Everyone is bisexual, heterosexual, or homosexual, but no one is asexual, for sex is what binds this crowd—not in the way it binds the young in their sweaty haunts, but like an old school tie.

This place opened as an offshoot of TriBeCa's Odeon, and its local crowd never was representative. West Siders with three children and a dog who, on principle, bake their own bread and mend their own clothes never got here. Cafe Luxembourg leeched a sexy set from among the West Side's earnest, but time has tamed them. The slink and swagger, blown kisses, cool gazes, and switched-on radiant smiles are now but half-meant gestures to a fondly recalled past. The career has robbed the emotion of the preeminence.

CO-OWNER JEAN CLAUDE COUTABLE AT LA BOÎTE-EN-BOIS.



COZY

After eight, La Boîte is the refuge of a set that knows it and counts on it.

Luxembourg is unique and nondescript: pale-yellow paint, pale-yellow tiles, mirrors, a stony floor—a giant bathroom without running water. On each table, the paper "linen," flagon of ice water, and shot glass of toothpicks bespeak Odeonic idiosyncrasy. Usually, the Cafe is crowded, bustling, gay.

You order with (almost) utter confidence: gravlax that is airy, barely oiled, dilled, judiciously salted; wonderful artichoke hearts, crisp and browned in their garlicked sauce; warm vegetables—garnished with creamy goat cheese—that are imbued with good olive oil; a country salad of fresh and spiky greens, strong bacon, crusty croutons, sharp Roquefort cheese, a mustardy dressing. Too bad these crab cakes are bready, excessively seasoned, of dim crab flavor.

You proceed with (almost) utter confidence to: a splendid chicken salad in which the grilled white meat is stuffed with rich goat cheese; a roast duckling, with currant sauce, that has taken on good fruit flavor; a terrific steak, tender, beefy, juicy, accurately done (its French fries are limp); brook trout that is fresh, sweet, delicate in its mustard sauce.

Here are unequaled biscotti, nut flavored and nut studded, hard, tangy of anise, just sweet enough. You drop $10 for them, which includes good wine (to dip them in) and Roquefort cheese (bizarre in this context), though the cookies alone are worth the price. The cheesecake is light and rich on its dark crust and in its fruity sauce. The crème brûlée is not the lightest, but there is no arguing with the clarity of its sweet flavor, the delicacy of its caramel top. The chocolate cake is intense, comes with a little egg of caramel ice cream.

A bottle of wine is $16 or more. Three courses and coffee are around $39. Add tax and tip.

Cafe Luxembourg, 200 West 70th Street (873-7411). Brunch, Sundays 11 a.m. to 3 p.m.; dinner, Monday through Saturday 5:30 p.m. to 12:30 a.m., Sundays 6 to 11:30 p.m. A.E., D.C., M.C., V.

La Boîte-en-Bois IS NOT exactly a rustic French restaurant. It is, rather, a museum of the type. In it you find all the charming farmhouse implements and trappings that have ever hung on the coarse plaster, exposed brick, and pine planks of cozy French restaurants, subspecies bucolic, anywhere. Most of this stuff you expect: lace curtains, copper pots and pans, pottery and baskets, framed engravings and mirrors, a kerosene lamp, a pitchfork. A couple of items are rare: the scythe, a child's wooden shoes. Two baffle: a bugle and a tomahawk, which seem to have wandered in (together?) from an American Western.

La Boîte-en-Bois is small, so the preconcert crowd fills it. But it is more diverting after eight, when it becomes the repair of a set that knows the place and counts on it. Here is a vintage couple who live nearby: They get slowly, contentedly, devotedly stuffed and tight, and then, with enormous dignity, depart—with fond adieus to a staff that knows them well. La Boîte is also for the three-hour tête-à-tête, the family council at which Mom and Dad finally get to meet Stephen, the sad, drawn-out lovers' break-up. You can just come and watch.

No tomahawks among the menu items. You do well to begin with these cool poached leeks, huge crunchy lengths of them, side by side, dressed with a tangy vinaigrette; almost as well with this salad of crisp endive, spiky chicory, and strong Roquefort, all in a light, tart dressing. The scent of rosemary informs the snails and mushrooms, which, in their red-winy sauce, fill and overflow a lidded box formed of flaky pastry. Slabs of garlicky warm sausage are laid over a big pile of hot lentils—the sausage has good flavor, which you liven with Dijon mustard.

You order the sautéed shrimp, and you are served shrimp in a fennel broth; not what you expected but better than you expected—juicy crustaceans with potatoes, carrots, spinach, a tangle of shredded fennel, every element vibrant. You ask for your tuna medium rare, and it reaches you done to death. But the calf's liver, under slices of hot apple, is pink and crisp in its cider sauce. And the lamb stew is satisfying—blocks of tender meat, mushrooms, clumps of spinach, more, all in a winy and fragrantly herbed sauce—primitive food done with polish.

Skip the chocolate cake, which misses both as contemporary chocolate intensity and as the old-fashioned thing you have with a glass of milk. Do instead the crème brûlée, which is cool and light under its warmed, crisp caramel top; or the frozen praline soufflé, a giant slab of creamy, powerfully nut-flavored ice cream that is grainy with ground nuts.

One bottle of red wine is $19; other reds are $24 or higher, white wines $18 or more. Three courses and coffee are around $32. Add tax and tip.

La Boîte-en-Bois, 75 West

68th Street (874-2705). Dinner, Monday through Thursday 5:30 to 11 p.m., Fridays and Saturdays till midnight, Sundays 4 to 10 p.m. No credit cards.

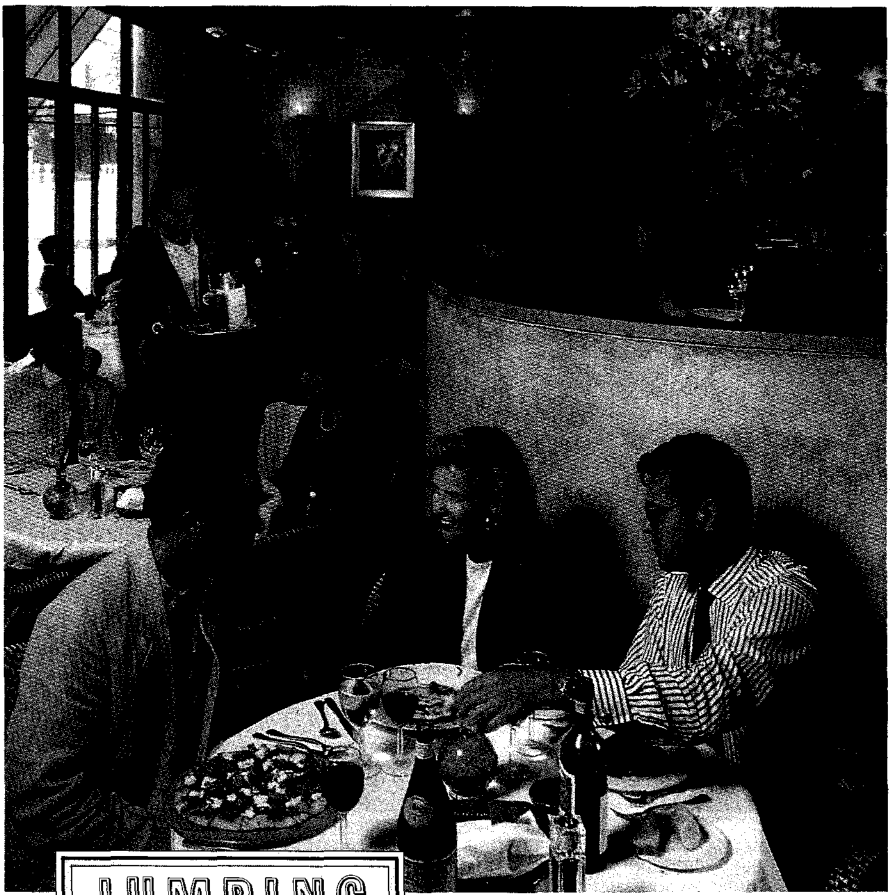
DIVORCE PAPERS ARE NOT the only ticket of admission. You may, for example, feel perfectly at home at **Sfuzzi** if you have simply never married. In this redoubt of second childhood, if you are still on your first, no problem. Cocktail time, dinner time, supper time, guys and gals in their thirties and forties, from the office in Saks suits and blazers, from their digs in Gap jeans and tops, on dates in Banana Republic dress casuals, flow in in such numbers that, seen from within, it seems not so much that Sfuzzi is filling as that Manhattan is emptying.

The big dark room is designed to ennoble decadence, constitutes a pornography of ravaged values as symbolized by a bombed-out interior. Bare brick is revealed behind crumbling plaster; the cracked walls are stained; remnants of murals are all about. Who needs a volcano? Sfuzzi is a Pompeii of the imagination in an age of artillery. Après air raid, light fixtures are brought in, and the regulars resume their insouciant café lives as if theirs is a culture that cannot be touched by mere war.

You are right—this place could make it with steam-table food. After all, to this crowd of eternal fraternity bros and sorority sisses, college-commons grub is home cooking. But one eats fairly well here: pancetta-wrapped shrimp, the translucent sleeve of Italian bacon a smoky foil to the crunchy seafood; a big pile of fried calamari, which, though crisp, are a little chewy—their red sauce is the usual, but the garlicky aïoli is rich and strong; portobello mushrooms that are charred around the edges and reveal a fresh woodsy flavor.

SFUZZI'S PORTOBELLO MUSHROOMS.

Of course, pizzas and pastas: a smoked-chicken pizza on good, tender, chewy bread, each element—the chicken, asparagus, sweet onions, nutty asiago cheese—of clear flavor; penne with meatballs, the hefty pasta tubes firm, an herbed ricotta sauce on top, those crusted meatballs of strong meat-and-cheese flavor—you wish they were not dry; a so-called spinach lasagne that, under a topping of browned, pully cheese, is but a single layer of green pasta, under it the "lasagne"—stratum upon stratum of crunchy vegetables.



JUMPING Guys and gals flow in in such numbers, it seems not so much that Sfuzzi is filling as that Manhattan is emptying.

The salmon is handsomely cross-hatched by its grilling, the fresh pink meat, glazed with citrus and set on disks of new potato, surrounded by thin green beans. The beef tenderloin, succulent and blood-juicy in its red wine sauce, is overshadowed by its fried onions, which are sweet, crinkly, delicately crisp.

The "mile high" cappuccino-ice-cream pie is a truncated Flatiron Building on an Oreo foundation, its ice cream, of vivid coffee flavor, strewn with chocolate coffee beans. The ricotta cheesecake is perfect if not distinctive—it is set on a crimson raspberry sauce.

Sfuzzi's house drink is the Frozen Sfuzzi, a yummy peach-flavored confection in three sizes—small ($5.75), medium ($6.75), ridiculous ($22). A couple of wines are under $20. Three courses and coffee are around $32. Add tax and tip.

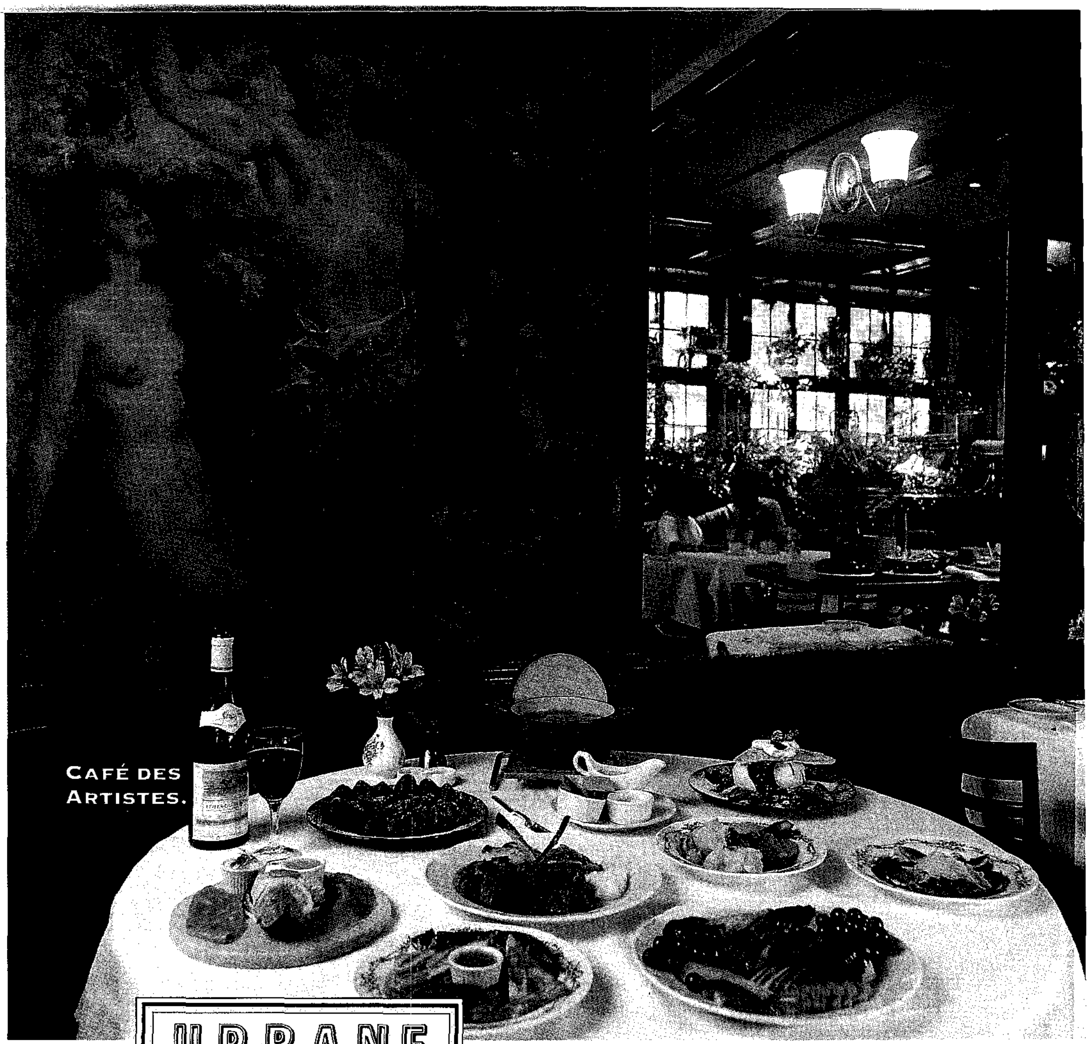
Sfuzzi, 58 West 65th Street (873-3700). Lunch, Monday through Saturday 11:30 a.m. to 3 p.m.; brunch, Sundays 11 a.m. to 3 p.m.; dinner, Monday through Wednesday 5 to 11:30 p.m., Thursday through Saturday till midnight, Sundays till 11 p.m. A.E., D.C., M.C., V.

NEW YORK, IT USED TO BE said, is Europe in the New World. No longer. But here is a surviving enclave, an outpost of that small continent—whereon noble languages and tides of thought, schools of art and modes of commerce begat a million manners of day-to-day existence, the mixed molecules of a civilization. The charm of **Café des Artistes** is in its mixed molecules.

Eat out from time to time on the East Side, among the clonal molecules of the legal professions, healing professions, corporate professions—and then do this place. Who needs Mozart? Here is the music of life, here are grown men and women in clothes that have improved with age, who seem themselves to have improved with age, whose aspects are as varied as continental capitals. This is a prosperous crowd, a high-priced restaurant, yet it is a rare visit when you do not spot a couple who, you would bet, cut each other's hair. Members of this set talk in colorful sentences, reveal vestiges of

Photographs by Ted Hardin.

animality when they eat and drink, seem to wallow in the life of both the body and mind. There are tables at which, during three-hour dinners, no mention is made of the retirement of Mr. Carson. True, middle managers on heavy dates come, too, as do followers of fashion doing the famous place with the nudes on the walls. But most of this crowd frequents the Café for its evocation of ye olden days, when variety was not the spice of life, but life itself.



CAFÉ DES ARTISTES.

When the Café changed hands in the seventies, the new command had to give up a few of Howard Chandler Christy's famous woodland murals. In a way, it was a blessing, for where art was taken down, great mirrors were put up, yielding a mix of crystalline glitter and sylvan luxuriance that is unique on Manhattan Island—the young women in the paintings, unclothed, innocently at their games, are a bonus. In the muraled main room, under the beamed ceiling: banks of flora before the south-facing windows, soft light, white linen, a long table at the center of the room with food and wine in abundant display. Beyond a second muraled room is the three-sided bar within an encircling chain of slightly private tables, which, some say, are the best seats in the house.

URBANE

There are tables here at which, during three-hour dinners, no mention is made of the retirement of Mr. Carson.

A signature dish, "salmon four ways": poached salmon, fresh, cool, moist, with good greened mayonnaise; an oily gravlax that comes with a sweet, sharp mustard sauce; salmon tartare that is lemony, chunky, sticky, prudently seasoned; and smoked salmon. Among the assorted cochonailles: a chunky sweetbread headcheese bound in firm jelly, with a nubbly, sour cucumber dressing; excellent just-sliced hams, one smoky, one salty; strong hard sausages; a country pâté you wish were pink at the center—it has been done to dryness. You are horrified to discover that, in this day of superb fresh American duck foie gras, served lusciously sautéed all over town, the Café's foie gras is cold roast liver—with toast.

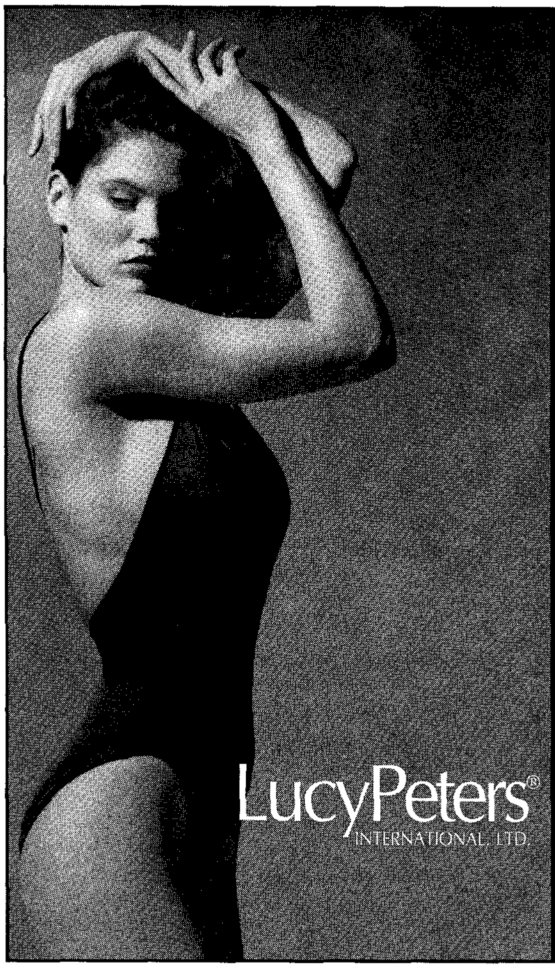
Come only once, and the dish to have is the pot-au-feu. In the pot are massive knobs of tender meat that are suffused with the flavor of the earthy, complex broth they were cooked in (and are served in); also in the pot, a potato, a leek, an onion, a turnip, cabbage and carrots and more. The saffrony bourride is perhaps too thickly enriched, but you almost never get mussels as sweet as these anymore, and the fillets of fish in the weighty soup are fresh, firm, of clear flavors—you fortify the dish with garlicky aïoli. Order, however, a simple fish—snapper, salmon—and it may well be overcooked. The duck confit is fine, the rabbit chasseur super—a pungent stew of tender meat that is thick with mushrooms in its red spiced wine sauce. The veal chop on its giant bone is hot, tender, juicy, and pink within its seared surfaces.

In berry time, this place finds big ones that are ripe—giant strawberries, fat, juicy blackberries—and serves them with crème fraîche or with *dense* whipped cream. The hot-fudge napoleon is awash in good, strong chocolate. Ascetics end their dinners with Stilton cheese and a so-called glass of port, in which a wading ladybug could keep her hair dry. The biscotti are hard, nutty, and slicked with chocolate, and the marc served with them is a full drink of rough, heady brandy.

A couple of wines are $18, the rest $22 or more. Three courses and coffee, à la carte, are around $45. Each night there is a $32.50 prix fixe. Add tax and tip.

Café des Artistes, 1 West 67th Street (877-3500). Lunch, Monday through Friday, and Saturday brunch, noon to 3 p.m.; Sunday brunch, 10 a.m. to 4 p.m.; dinner, Monday through Saturday 5:30 p.m. to 12:15 a.m., Sundays till 11 p.m. A.E., D.C., M.C., V.

Access to **Andiamo** is along a path that borders a "public space," the Café Bel Canto, from which no one may be excluded, to which anyone may bring his own food and/or drink (or nothing at all), in which, particularly in bad weather, the unfortunate take shelter. Thus, when the well-off walk the path, they parade past a reviewing stand of the less well off. You do see those who quicken their step along the way. Maybe they recall Weegee's famous photograph—of an unkempt spectator behind a velvet rope braying derision as a bejeweled socialite walks the red car-



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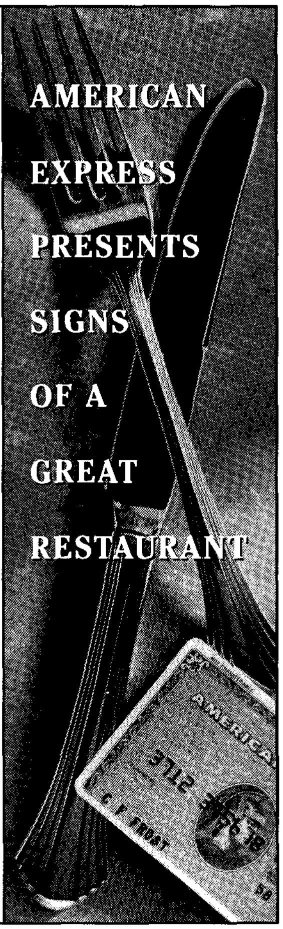

pet into a gala opening. Not to worry. The watchword is "cool." You do not throw dimes. They do not bray.

Andiamo proper is all art and architecture. You are greeted, for example, not only by your host but by a shadow figure behind him, a vaguely humanoid bronze that an art flier identifies as "The Dance," which seems to point you past the spread of tables up front into the three-story-high skylit main dining room, wherein the lofty rough masonry walls are hung with dramatic contemporary art. On a raised platform stands a mock upright piano, seated at it a cloth-mâché saloon pianist whose garb suggests the Old West, seated on it a cloth-mâché lady of uncertain occupation in no garb at all. The light is low, the little candles on the tables glow in the dark—a couple of dozen points of light invisible to those in Bel Canto.

The preoccupation with visuals does not stop at the visuals. The foodstuffs themselves may well be chosen for their looks. Three substantial beams of near-raw, sesame-surfaced tuna lead like causeways from the perimeter of your dish to a cylindrical tower, at plate center, of crisped potatoes filled with black-bean salad—excellent food, you learn, when finally you bring yourself to eat your lifetime-first scale model. Each rosette of house-cured smoked salmon is impaled on a long chive—the sugar-free lollipops are oily and strong. Potatoes and goat cheese, it turns out, are meant for each other—as in this terrine, in which the chèvre wonderfully enriches the crusty potatoes.

You are dismayed when strands of the tagliatelle are stuck together, when their tasty duck sauce is a little soupy. So you try its like, fettuccine with rabbit confit, and again the noodles, though independent of one another, drain when lifted from the plate. But then there are these giant roulades of trout, the hot, moist fillets wrapped around vibrant spinach, the fresh fish in striking contrast to its platform of wild rice and green beans. Just as striking is the juxtaposition of this crisp roast chicken and these dark, sweet, caramelized onions.

Definitely a dessert house: steamy-hot deep-fried bananas, ice cream, nuts and chocolate all about; spiced apples in flaky pastry—with them, an intense caramel sauce and a ball of vanilla; the ganache torte, a marvel, a stout column of deep chocolate that is a true cake, not reconstituted melted chocolate—it reaches you under a cloud of rich whipped cream; a hockey puck of vividly coffee-flavored semifreddo (it is almost ice cream) in a sweet, crackling praline crust.

Wines are $18 and up; three courses and coffee are around $37, plus tax and tip. No smoking.

Andiamo, 1991 Broadway, near 67th Street (362-3315). Dinner, Monday through Saturday 5:30 to 11:30 p.m. A.E., M.C., V.

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EXPERTS AND INEXPERTS agree. This Tex-Mex is—inauthentic! They are offended that the Southwest's variations on Mexican cooking have themselves been mutated. The authenticity argument goes on forever. So, apparently, shall **Santa Fe.** For whatever else its food may be, it is fresh-made of fresh ingredients, is full of flavor, sparkles. It is, moreover, served in fearful abundance, but the bracing margaritas (they do different things to different people) may well bring out your undiscovered gluttony.

The many-roomed place is all terra-cotta, with rugs, bowls, baskets, and art of the Southwest hanging on the walls. The bright pink of the table linen may be whimsy, the industrial-strength gray carpeting necessity, but the efficiency here is fundamental—this is a busy place, and the waiters and waitresses do not collide as they fly by in the aisles.

A squat mug of fiery salsa is placed on your table with a basket of crackling chips. The two, with margaritas or beer, divert while you decide among a rich and spicy guacamole adorned with diced tomato; pollo con queso, which could serve as lunch for two—tasty grilled chicken, with cheese and scallions, between two large, tender tortillas; ceviche of shrimp and scallops, the raw seafood "cooked" by and imbued with the flavor of its tart citrus cure; a quesadilla, a tortilla filled with hot, pully cheese that seems to suffuse the wrapper with its flavor and texture.

To confront "combination plates" from inexperience is to panic. Novices cannot distinguish the principal parts from one another, some charge blindly across the big plates like bulldozers without a driver. But the principal parts of this one are both unalike and good: a chili relleno that is spicy-hot and oozing cheese; an enchilada in which the chicken has real chicken flavor under these dollops of cool sour cream and guacamole; a beef taco in which shredded lettuce, if you can believe it, is a nifty foil to the gently seasoned meat. The steak ranchero is fibrous and tasty, if not utterly tender, under its sautéed onions. Too bad the thin-sliced grilled swordfish, vast and handsomely marked by the grill, is overdone. Much better is this red snapper, the great side of browned fish moist and of clear flavor, and surrounded with salads, vegetables, rice—all of them lively.

Except for the cool, gentle flan, dessert is the course to skip.

Margaritas are $6, big ones $9, three courses and coffee (more to eat than you want) around $35. Add tax and tip.

Santa Fe, 72 West 69th Street (724-0822). Open Monday through Saturday noon to midnight, Sundays till 11 p.m. A.E., D.C., M.C., V. ■

Gael Greene is on vacation.

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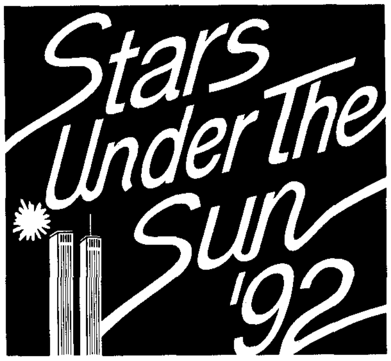

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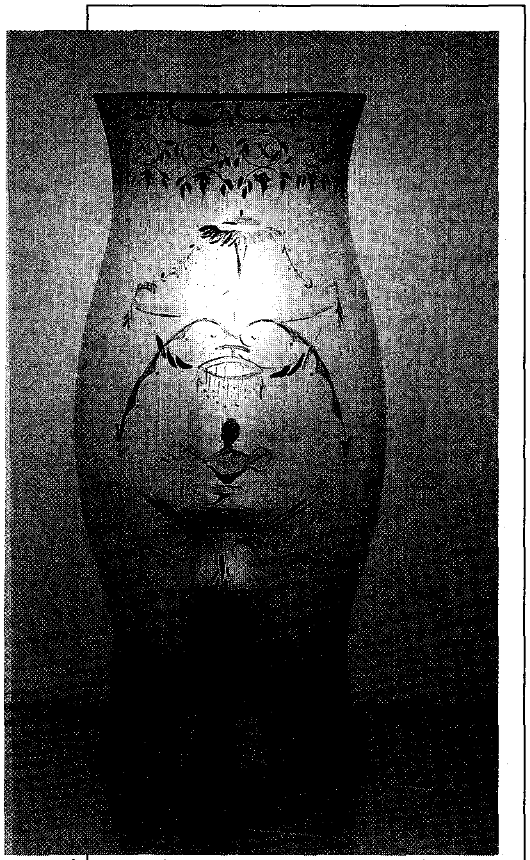

A Glass From the Past

Last winter, when we first met up with Raphael Serrano, he had just opened his shop filled with tole delights. Recently, Serrano has directed his passion for paint toward hurricane lamps. He hand-paints them, adds a crackle finish, and transforms ordinary clear-glass globes into ancient-looking treasures ($250 to $350).

RAPHAEL SERRANO & COMPANY/*238 East 60th Street/754-3342*

The French Confection

Lovers of sweets, meet Jean-Marc Burillier—*pâtissier* at the just-opened Trois Jean, a bistro-patisserie on the Upper East Side. Formerly at Lafayette, this Jean makes extraordinary chocolate-chip cookies and lemon-meringue pie. And his dark-chocolate pyramid with fresh-raspberry filling is high dessert drama—a hostess's dream come true. Oh, yes, there's a feathery cream-cheese cake, gâteau Saint-Honoré to order, madeleines, muffins, and more. The other Jeans are chef Jean-Louis Dumonet (formerly of L'Oasis in Paris) and host Jean-Luc Andriot (formerly of the Plaza-Athénée in Paris). Drop by for tea, sample all the goodies, then take the winners home. (Pastry is priced from $2 for a brownie to $25 for a bitter-chocolate cake that serves eight to ten people.) **—Barbara Costikyan**

TROIS JEAN/*154 East 79th Street/988-4858*

The Plate Outdoors

Whether you're tenting tonight, barbecuing in the backyard, or picnicking on the patio, here's tableware that can measure up to the heartiest eats. These nifty enameled-metal sun-and-moon plates and mugs come from France, and they're a dramatic alternative to paper (plates are $10 and $12; mugs, $12).

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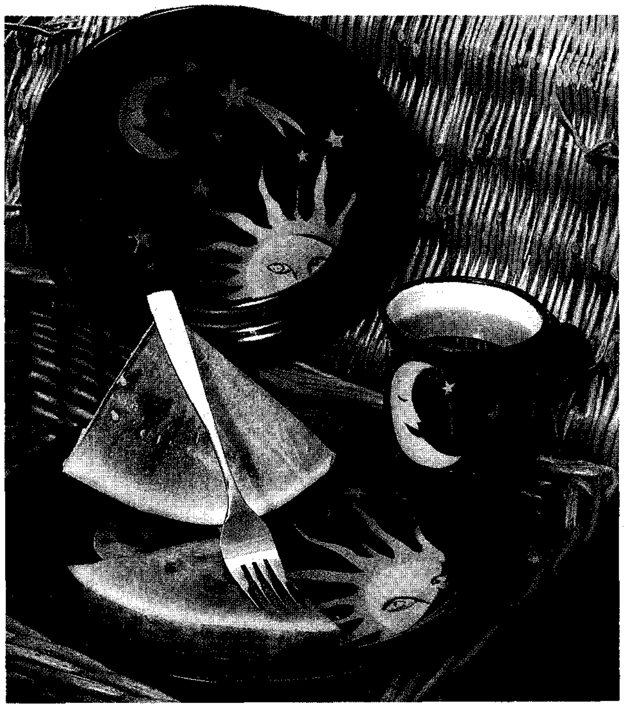


Photographs: left, Mark Weiss; top, Ted Hardin; bottom, Les Jörgensen.

Movies/David Denby

BAD-NEWS GIRLS

"...*A League of Their Own* is teeming with obvious and trite ideas. Why does everyone in *Boomerang* seem sixteen years old?..."

SECTIONS OF PENNY MARSHALL'S EXUBERant and sentimental comedy about women's baseball in the forties, **A League of Their Own,** are as good as one could hope for. Marshall brings out the pastoral beauty of the game in its more obscure reaches—the backcountry ball fields, the old team buses crawling through ripe farmlands, the ancient, cigar-stained fans guffawing at the women and then finding themselves impressed in spite of themselves. The actresses swing, catch, and slide with enthusiasm—especially Geena Davis, who gives a regal, almost imperious performance as Dottie Hinson, a great athlete and innate professional who knows how to get the job done. And Tom Hanks, as the team's manager, an alcoholic former major-league star, suggests that in the right roles he could become not merely likable and funny but a great actor. Hanks never forces: He slowly lets us realize the slob boozer is actually an intelligent and perceptive man.

After her second film, *Big,* Marshall appeared to be a director with solid commercial instincts and a soft, light touch, but *A League of Their Own* is teeming with obvious and trite ideas. We can see every plot development coming: We know the feminist formulas (every chauvinist changes; every woman finds her self-respect). The movie begins and ends in 1988, after the feminist revolution, when the women are memorialized at Cooperstown. It's as if the picture were memorializing itself, congratulating itself for having the right attitudes. The past seems merely an inadequate present.

Dottie has a cranky and envious kid sister, Kit (Lori Petty), who also plays ball, though not as well; the two women are at war with each other, and we can sense, with a kind of sickly certainty, that they will go head to head when the big game is on the line. We are right, but who cares about whiny Kit? She's petulant and self-absorbed, and writers Lowell Ganz and Babaloo Mandel miscalculated disastrously when they made her rivalry with Dottie the center of the movie.

A League of Their Own is filled with minor hypocrisies. Marshall coldly uses Madonna, who plays a slut and is treated like a slut—distantly and contemptuously. I admit it's hard to get an acting performance out of this woman, but can't she at least be given a shot at creating a character? (To sell the movie with her name and then hardly give her a close-up is sheer cynicism.) Worse, the filmmakers put down sexism and then make innumerable jokes about fat and ugly people. *A League of Their Own* is very elitist about appearance in a way that controverts its own meanings and suggests rather pathetically that the narcissism of the nineties has triumphed over the earnest striving of the forties. Marshall has revived women's baseball, it turns out, only to condescend to it.

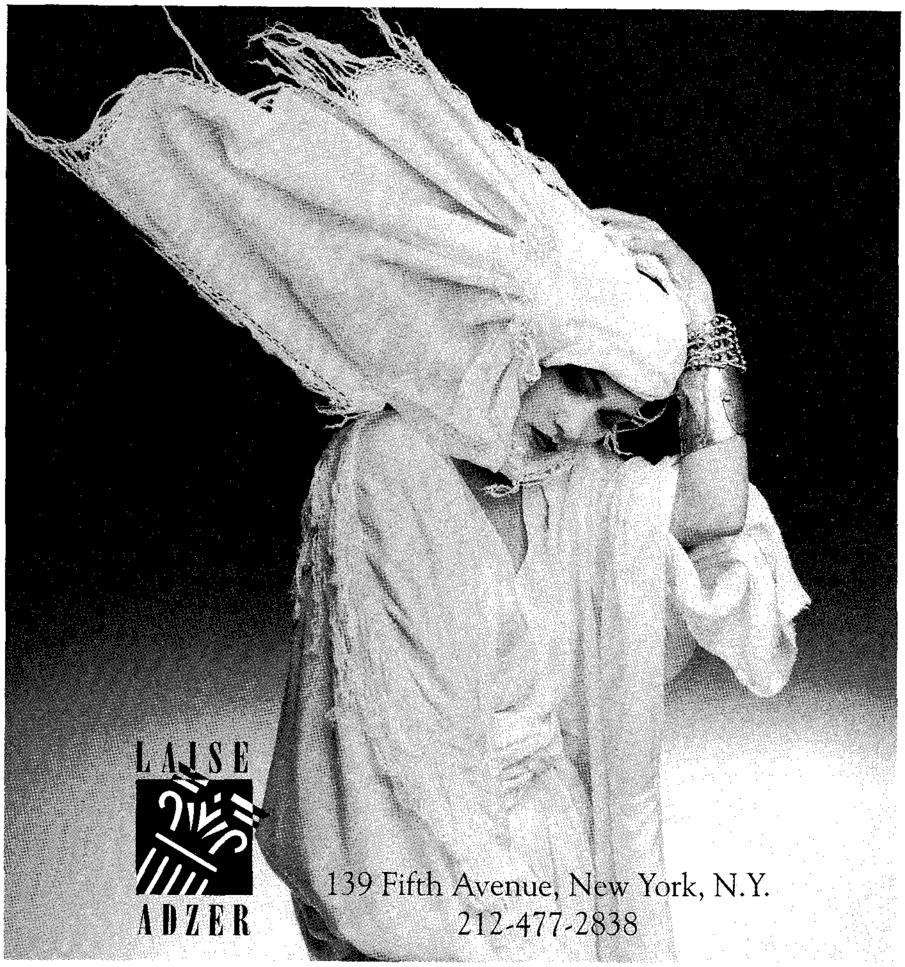
***BIG* IS BETTER:** *Coach Tom Hanks and player Geena Davis.*

WHY DOES EVERYONE IN THE NEW EDDIE Murphy comedy, **Boomerang,** seem about sixteen years old? Murphy plays a rake who reforms—a corporate Mr. Suave who attracts and manipulates women, then receives his comeuppance from a woman tougher than he is. A role-reversal romantic comedy set among wealthy blacks might be a good idea—if only the emotions and the talk were not pitched at a teenage level.

The movie, directed by Reginald Hudlin (*House Party*), has been mounted in a heavily swank, neo-fifties style—Rock Hudson retro. Marcus Graham (Murphy), a New York marketing executive for an international cosmetics firm, enters his gleaming office in the morning, graciously nods to dozens of beautiful women, and then flirts his way through the day, making fabulous "creative" decisions. Genius, power, money! Everything's coming up aces. At night, Marcus operates from one of those tiger's-den apartments that Rock or Deano might have had in the bad old fifties, and the panties litter the floor.

When not "working," Marcus hangs out with his old friends, Gerard (David Alan Grier), who's shy and unsuccessful with women, and Tyler (Martin Lawrence), a jumpy paranoid who sees racial plots everywhere (Lawrence, chopping the air with his thumbs and palms, is the only funny thing in the movie). The men talk about nothing else but getting it from this woman or not getting it from that woman; and when the women in the movie get together, they talk the same way about the men. So where are we, high school? Are they going to show off their hickeys too? Since Marcus is presented as a ruthless, upwardly mobile superachiever who never makes a wrong move—a man of impeccable style—it doesn't make sense that he would still hang out with these guys. Clearly this make-out talk (which amounts, I would guess, to almost a third of the movie) has been put there

Photograph by Louis Goldman/Columbia.



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to pull in the teenage boys. And it will.

Marcus's company is bought out, and he goes to work for Jacqueline, a tough cookie played by Robin Givens, who has a masklike beauty comparable to Faye Dunaway's. Cool and power-driven, Jacqueline entices Marcus and then abandons his earnest dinner-table conversation in order to watch the Knicks on the tube. Ah, sweet revenge! In bed, he says, "I don't want to come yet." After he does, she walks out on him. Some of this role-reversal stuff, though promising, never gets past the idea stage. Writers Barry W. Blaustein and David Sheffield used to work for Murphy on *Saturday Night Live,* and they're still writing skit material—character types that never get filled in and one-line jokes. Marcus wants boss lady Jacqueline because she's the one woman he can't have. She treats him like dirt (the way Marcus treats women), so he retreats to a nice girl, Angela (Halle Berry). But Marcus uses Angela as a pillow, taking her for granted, and she gets mad and walks out, etc. Givens and Berry are not bad, but the situations are so crassly obvious and moralistic that the actors all seem like kids playing at being grown-ups.

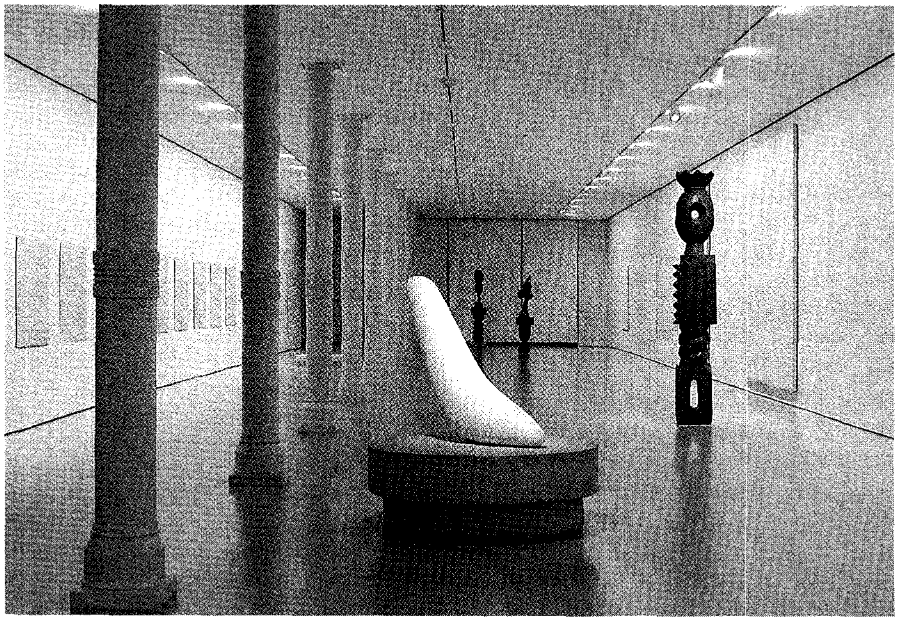
And Hudlin's direction is amateurish. There's no reason, of course, that black audiences shouldn't have movie fantasies as absurdly glamorous as the ones whites have, but sheer lavishness isn't the same thing as style. Hudlin, who showed a talent for speed and lightness in the ingratiating *House Party,* now lingers over the most unfunny sequences. Has the large production (or maybe Eddie Murphy's ambitions) inhibited Hudlin's timing? And though *Boomerang* argues for respectful treatment of women, it handles some of the women scandalously. Eartha Kitt is called on to caricature herself as a crazily predatory old woman. Much is made of Kitt's age; actually, she looks wonderful, but she's used grotesquely. The amazonian supermodel Grace Jones also shows up, stalking in and out of scenes as some sort of imperious French camp who pulls off her underpants in public.

As you may have heard, *Boomerang* is Eddie Murphy's attempt to reform his anti-female reputation. What Murphy does onscreen, however, is not a performance but a career move. Physically, Murphy is so smooth, so glacéed, he looks two-dimensional, almost like a cardboard cutout for his own movie. He may not be anti-female anymore, but he's not a man either. Or much of an actor. When the great motor mouth can't cut loose, when he has to be abashed and silent, not much happens. His renunciation of chauvinism is about as moving as Geraldo Rivera's sitting next to his wife on TV last year and refusing to continue sleeping with hundreds and hundreds of women. The showing off is so ingrained that it's completely unaware of itself. ■

Art/Kay Larson

MODERN TIMES

"... The SoHo Guggenheim now offers the best museum space for contemporary art east of the Walker Art Center in Minneapolis ..."



A ROOM OF THEIR OWN: *Brancusi and Ryman in one of the galleries.*

FOR IMPORTANT CONTEMPORARY ART, THERE have always been three major Manhattan museums, and of that triumvirate, the **Guggenheim** has always trailed a dismal last. Now, with a single dramatic leap, the Guggenheim has reversed the order, leaving the Museum of Modern Art and the Whitney dragging along in the rear. The move into a landmark cast-iron building at the corner of Prince Street and Broadway—impelled by space limitations in the Frank Lloyd Wright building's new annex—has added not just square footage but a qualitatively new style to the Guggenheim's repertoire. The SoHo Guggenheim now offers the best museum space for contemporary art east of the Walker Art Center in Minneapolis.

What does "best" mean? It means that the character of the space is perfectly suited to supporting the art without getting in the way. (That can't be said about Wright's egocentric spiral, even today.) The Guggenheim has a long-term lease on four floors of this six-story former suspender factory. Unhampered by architect egos, and outfitted with diffidence by Arata Isozaki & Associates, the downtown Guggenheim has the clean, open, understated white space that made SoHo lofts into style setters.

Half of the first floor is given over to entrances and a bookstore. (The basement, now a black hole, will eventually be a café.) The first-floor exhibition gallery is divided by partitions into intimate bays, which at the moment are rather dark, to spin a mood around artists Joseph Beuys and Louise Bourgeois, whose work cohabits there. On the second floor, two galleries, one on each side of a central stairwell, present pure, uninterrupted sight lines down the long white rooms, out the type of tall, arched windows that signify SoHo. These galleries also pair artists: Constantin Brancusi and Robert Ryman in one, Wassily Kandinsky and Carl Andre in the other.

For those who care, there is implied here a perhaps too subtle disquisition by director Thomas Krens on the role of museums: The uptown Guggenheim is the "encyclopedic" space, filled with one of everything, mostly modern masters. "Installations" provide the rationale for the proposed Guggenheim Bilbao, in Spain, which will hold a concentration of works by certain artists, within a carefully defined context. In SoHo, the catchword is "depth"—thus the presence of 41 Kandinskys, the collection's core treasure.

In practice, it matters not whether Kandinsky and Brancusi began a process of abstraction that concludes (or so it's argued) with the minimalists, here represented by Ryman and Andre. The argument may be right, but it's a seven-league leap. Krens stuck his neck out to acquire 300-odd pieces of mostly New York minimalism from Count Giuseppe Panza di Biumo, and he understandably wants to flaunt some of them. He could have guessed they would look splendid in a SoHo loft building, their home turf.

The test of a great museum space is its rejuvenation of its art. Kandinsky's leaps off the walls, fresh and exuberant, with a quirky humor that seems to have walked right out of a good SoHo gallery, yet with a deep rigor and intellectual excitement that dates his optimism to the utopian early century. He has never looked better, not even in the concrete dervish Wright designed for him. Andre's smooth metal plates, laid on the floor, hug a jarringly different plane of existence, like pieces of a spaceship's ramp. They are, in effect, from another planet. Utopian optimism has met the future, and it's us.

The mating of Brancusi and Ryman is not as weird or interesting, but it's a lot prettier. Sculptor and painter share so many tones of brown, tan, and white—off, near, nearly off, pure, purest—they could open a fancy London haberdashery. Both make a point about touch. Like Andre's sculptures, the Rymans have reached the outer orbit of reductionism, where less is not just more, less is *it*. Brancusi's intense romanticism about space and nothingness raises a ghostly flush of unexpected emotion in the Rymans.

The intellectual stretch is even less aerobic for Beuys and Bourgeois, who (unlike the others) genuinely share a surprisingly compatible viewpoint. This is true felicity: I've never seen these two matched, but now I wonder why not. German-born Beuys, shot down in World War II, and French-born Bourgeois, who feels the physical vulnerability of women, share the acute sensitivity of survivors who marvel at being embodied. They also share something else: Most of the Beuys pieces, and all but one of the Bourgeoises, were acquired by the Guggenheim within the past year.

After expansion, the two Guggenheims have met with mixed reactions in the press. In some cases, the whining is so personal it seems the Guggenheim has outraged the conservatives simply by refusing to cower in disrepair on 89th

Photograph by Ted Hardin.

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Street, and by having the gall (the blatant nerve!) to show any art from later than 1920. On a more sophisticated plane, there were demonstrations in the street the night the downtown museum opened. Both the Women's Action Coalition and the Guerrilla Girls protested the opening show's featuring only a single woman, a slight the Guggenheim—apparently caught in a glitch—tries to explain away by arguing that the permanent collection was acquired mostly before political sensitivity became necessary in a public forum. Well, yes and no, I thought, but the Guggenheim gets the benefit of the doubt for a little while yet.

It's worth pulling back from this fussing to consider the wider value of the downtown museum. Its importance can be sensed if you walk through the uptown annex, which reveals both the strengths and limitations of the renovation. The collection uptown, which was hung in considerable haste (and looks it), is the usual "one of everything," as Krens acknowledges. Much of the $60-million cost here went into invisibles: the West Side storage space and conservation lab, Fifth Avenue climate-control systems, and so on. The uptown building spree has made an unworkable architectural tomb into a workable museum, but it has not effected a qualitative change in the way art can be shown. For that, the Guggenheim (and the art community in New York) desperately needed the downtown space.

The SoHo Guggenheim now offers a flexibility that its competitors lack. The Modern, struggling valiantly to accommodate the art of the past quarter-century in square footage barely comparable to one of the SoHo Guggenheim's three galleries, had an Andre on the floor recently, but it was drowned in the visual noise from the installation around it. The Whitney is its own lost cause, wandering in the forests of French discourse, groping blindly for the trees.

The Guggenheim has a space that fits between those two extremes: between the traffic jam in the permanent galleries and the flash-in-the-pan, more-au-courant-than-thou temporary exhibitions. It has been almost impossible until now to see art of the sixties and seventies (and even eighties)—art that still holds a charge for working artists—under the kind of meditative, noncommercial, unhyped conditions that characterized the art scene prior to 1985 or so. The acquisition of the Panza collection, which cost Krens so much bad press, is going to appear prescient. The Guggenheim, depending on how it treats its downtown space, has a chance to change the way museums address the living art of our time. (Through August 27. Note new hours: uptown, open to 8 P.M.; closed Thursdays. Downtown, open to 6 P.M.; to 10 P.M. on Thursdays, Fridays, and Saturdays; closed Tuesdays.) ■

Theater/John Simon

TWO OBITS, ONE ENCOMIUM

"...*Weird Romance*'s musicals were silly, *The Innocents' Crusade* was an exercise in aimlessness, but Sony's CDs are joyous ..."

AS A GENERAL RULE, I BELIEVE IN LETTING sleeping dogs lie. In the case of dead dogs, however, there may be something to spitting on their graves: Living ones may learn from it. I refer to recently departed shows that opened during my absence.

Weird Romance comprises two one-act musicals with music by Alan Menken, best known for *Little Shop of Horrors, The Little Mermaid,* and *Beauty and the Beast,* and best forgotten for a number of others. His former lyricist having died, Menken teamed up with Alan Brennert for the books and David Spencer for the lyrics. Both pieces are science fictions, which, I suspect, would work better in a large-scale production full of special effects, something the WPA Theater cannot provide, spatially or financially. Given the silliness of both librettos, however, smaller may be better; it worked, after all, for *Little Shop.* But, ah, that one *was* better.

Minimusical A, *The Girl Who Was Plugged In,* takes place in the future, where a TV producer, to obtain a fully pliable and marketable star, has the soul of a living bag lady plugged into the body of a gorgeous showgirl, the transfer not being irreversible. The producer has a son who is still humanist enough, and sufficiently taken with the bag lady, to oppose transplanting a genuine person into a stereotypical container. Or something like that. There are high-minded confrontations, the usual mad (but benign) scientist, and the customary trick ending. What there isn't, alas, is a score to remember, although Ellen Greene makes a persuasive bag lady and Margaret MacIntyre a fetching starlet. The men, Jonathan Hadary and Sal Viviano, are liabilities.

Somewhat more ambitious is item B, *Her Pilgrim Soul.* Here Kevin, the scientist working with holograms, and Daniel, his assistant, are puzzled when the cylinder housing the holograms suddenly spawns what appears to be a genuine baby. It rapidly becomes a child, then a woman from Kevin's past, Nola. She has an important lesson to impart to Kevin, for which she was allowed this brief return visit. Shades of *Liliom,* and innumerable others! Ellen Greene is somewhat coarse for such a spiritual messenger, and Jonathan Hadary is simply too smarmy for a leading man, with a voice that ranges from stridulous to squishy. There are, however, two good songs, a winning performance by Danny Burstein as Daniel, and, in a small role, the ever delightful Valarie Pettiford.

KEITH REDDIN IS A LABILE PLAYwright: With utmost ease, he can go from good to bad from play to play or even page to page. At his best, he both entertains and makes you think; at his worst, he only makes you think—about the nearest exit. That, regrettably, is the case with **The Innocents' Crusade,** a work that, with an unsteady hand, mingles realism with absurdism. It concerns Bill, a high-school graduate, being driven by his father, Karl, and mother, Mame, to inspect potential colleges and to be inspected by them.

It is unclear whether Bill is a dazzling smartass or a mere dunderhead. His grades betoken the latter, but he speaks with a vocabulary and facility that nowadays would be the envy of most college seniors. He makes scant impression on his eccentric interviewers and arouses the impatience of his conventionally irascible dad and the compassion of his conventionally sympathetic mom. He does, however, enchant an unconventional young girl, Laura, and a monk connected with the historic Children's Crusade, which somehow, in the play's reality, still goes on just over there, and which Bill joins, apparently, as a co-leader. Just where he is leading remains hazy, ditto what others see in him.

This strikes me as an exercise in aimlessness, unenlivened by much drama or wit. Harriet Harris is amusing in a passel of roles, Tim Blake Nelson rather less so in his batch. Welker White, an interesting actress, should by now have graduated from troubled teenagers into women's roles. I hereby award her the Amy Wright Trophy and urge her to move on. As Karl, James Rebhorn is as plodding as ever; as Mame, Debra Monk at least mimes losing at miniature golf well. As Bill, Stephen Mailer (Norman's son) does his charming best with a shapeless role. Mark Brokaw has directed sparely in a visually deliberately undernourished production. Where undernourishment won't do, though, is in the writing. The Children's Crusade was one of history's most spectacular mistakes, but that's no excuse for repeating it.

BAG LADY–SHOWGIRL: *Ellen Greene in* Weird Romance.

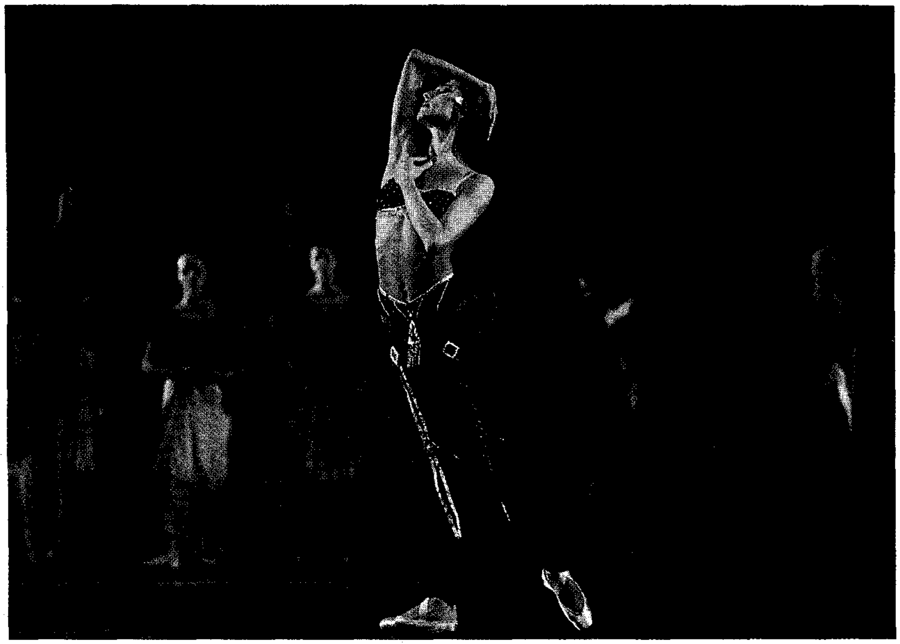
NEW MUSICALS, ON BROADWAY AND OFF, BEing what they are, it is a great treat to get from **Sony Broadway** eleven CD firsts: the original-cast albums of Broadway musicals, some of them undeserved flops that now would be deserved hits. All eleven (a lawyer's dozen?) are joyous, but I am especially grateful for the previously near-extinct *All American, Goldilocks,* and my favorite, Cole Porter's *Out of This World.* But why aren't the lyrics reprinted in the booklets? If this is a matter of the copyright holders' witholding permission, they are being remarkably shortsighted. Verbal as well as aural access to this wonderful material would boost sheet-music sales as well as stimulate much more frequent revivals. ■

Photograph by Carol Rosegg/Martha Swope Associates.

Dance/Tobi Tobias

WHERE'S THE BIRD?

". . .The Kirov's modernized *Swan Lake* is sort of a *Symphony in C* with feathers. A noble effect is just decorative in its *Bayadère*. . ."



STATUES OF LIMITATIONS: *Dramatic dancer Altynai Asylmuratova in* La Bayadère.

THE **Kirov Ballet,** BASED IN WHAT WE must again call St. Petersburg, revealed in its recent Met engagement how it is floundering among different value systems: those of the classical dance that developed under the protection of the czars; those of Soviet Realism, which squelched the arts' natural progression toward modernism; and those of the Western world, as embodied in the choreography of the St. Petersburg émigré George Balanchine and in the various iconoclastic veins of modern dance that have been allowed to permeate American and European classicism.

The repertory presented by the Kirov in New York seemed to illustrate this idea point by point, offering something old, something new, and some things borrowed. To understand the vitality and innovative impulse that the Soviet political agenda crushed—and that may take generations to revive—one had only to attend the thrilling *Theatre in Revolution* exhibit at the IBM Gallery of Science and Art just prior to the Kirov season. It documented the Russians' brazen new ideas about performance—incorporating new directions for dance—that were put into action between 1913 and 1935. Throbbing with energy, rhythm, and fierce color, the costume and set designs preserved as evidence of the heady experiments of this era indicate a raw but fully coherent poetry, an imaginative leap into the future.

Meanwhile, the Kirov of the nineties, led by Oleg Vinogradov, has no viable contemporary aesthetic of its own. Its lethal substitute for authentic newness is to rethink the classics of the last century according to principles drawn from later dance trends. Thus, Vinogradov attempts to modernize *Swan Lake* by leaching it of so much of its story, it has no hope of making sense, let alone registering any of the metaphoric meanings that hover beneath its surface. Now that abstract ballet is no longer forbidden as degenerate on his turf, Vinogradov has decided this Petipa-Ivanov-Tchaikovsky ballet would be better off with as little characterization and incident as possible, that it's sort of a *Symphony in C* with feathers. You can imagine the muddle that results. In the three casts I saw, only Altynai Asylmuratova, as Odette-Odile, clung stubbornly and eloquently to the conviction that *Swan Lake* derives its significance not simply from images but from ideas about human nature and human predicaments.

If Vinogradov's revision of the ballet robs it of its mythic dimension, it's also inept as non-literal dance. For example: Vinogradov understands Balanchine's abstract mode—the vein the Soviets condemned as "formalism"—as sterile geometric patterning. He has so many bodies at his disposal, his ensemble numbers take on a Busby Berkeley effect—a bevy of anatomic clones deployed diagrammatically or moving as one—without even attaining the mounting excitement of Berkeley's simple formulas. Vinogradov's dancers give adequate but lackluster performances of this stuff; it emphasizes the Soviet school's chronic musical deficiency while depriving them of the breath and force, the physical and psychic impulsion that was once native to them.

The beauties specific to Russian dancing should have been most apparent in the pure-dance "Kingdom of the Shades" scene of *La Bayadère,* which was given in a creaky production that Natalia Makarova, a Kirov alum, long ago borrowed and bettered for American Ballet Theatre. From the current Kirov rendering of the crystalline choreography for the "Shades" segment, it's evident that the company's style is still primarily sculptural, seeking the grandeur and repose of harmonic shapes. But lacking the weighted power their predecessors possessed, today's Kirov performers have reduced a noble effect to a merely decorative one.

La Bayadère served as a vehicle for the company's hot item, the 22-year-old Igor Zelensky, who will join the New York City Ballet for a spell in the fall. Zelensky is regally tall and exquisitely proportioned, with a blunt, hapless face and the most fluent extension and long leaps I've ever seen in a dancer, man or woman. He's entirely about legs and air, appearing and moving as if he has no idea of who he is, why he's onstage, and what his useful function there might be. This may be the fault of his youth or individual endowment, but it *looks* like the result of grave artistic vacancy, an absence of confidence and conviction all around him.

In recovery from the shock of the so-called new delivered by "Swan Lack," as one came to think of it, we were given a glance backward to the old Kirov—with Vinogradov's adaptation of Leonid Lavrovsky's *Romeo and Juliet.* Lavrovsky's 1940 ballet to the Prokofiev score is the granddaddy of the blockbuster productions so popular today, first among them

Photograph by Johan Elbers.

John Cranko's and Kenneth MacMillan's. To the contemporary eye, the Lavrovsky prototype may look tame, quaint, hopelessly dated. Its successors have, usefully, refined details of the action and psychology, but they have also inflated the scale of the ballet to the point of bombastic excess; ABT's rendition of the MacMillan seems to boast a cast of hyperactive thousands. The modest, "domestic" size of the Kirov version serves as a corrective and is satisfying in its own way; its more humble proportions provide a pleasure similar to that of contemplating genre pictures.

What the Kirov desperately lacks, however, is actor-dancers who can convey the lavish passions that the score asserts so headily and that the rather simplistic choreography requires if it's to be meaningful. In other words, the ballet needs a Galina Ulanova—the ballerina who created the role of Juliet and whose performance is preserved in a hokey but affecting movie version. Not only does the Kirov's present staging want an Ulanova, it requires her equivalent in the other key roles, as well as an ensemble dedicated to the concept of ballet as a dramatic art.

Such creatures are extinct in today's Kirov. The Bolshoi-bred ballerina-at-large Nina Ananiashvili, who was the first-cast Juliet, supplied just a generalized dewiness and a ravishing floating jeté. The only other person onstage worth close attention was Vladimir Prononmarev, as Lord Capulet. With a face straight out of Holbein and an understanding that character can also be vividly conveyed through the hands, he created a figure of complex temperament and tremendous dignity.

The company gave a single showing of the Western-world choreography to which it has lately gained access. A program comprising Balanchine's *Apollo*, Antony Tudor's *The Leaves Are Fading*, and Jerome Robbins's *In the Night* was soberly and conscientiously danced, the participating artists showing a touching respect for aesthetics essentially foreign to them. As is usual under such circumstances, the dancers too young to be fully formed in their native style gave the truest readings, even if they couldn't offer the more seasoned stars' panache.

It will be some time, however, before the Kirov has a confident command of these borrowed materials: the incorporation of nonclassical gesture drawn from popular and Expressionist dance; intricate lifts that must be executed not as virtuoso feats but as part of the ongoing sweep of the choreography; the evocation, without the support of literalism, of ambivalent or enigmatic emotions. And it will be even longer before the inventions of choreographers like Balanchine, Tudor, and Robbins become so integrated into the sense of dance's possibilities in Russia that they can serve as springboards for vital new choreography there. ■

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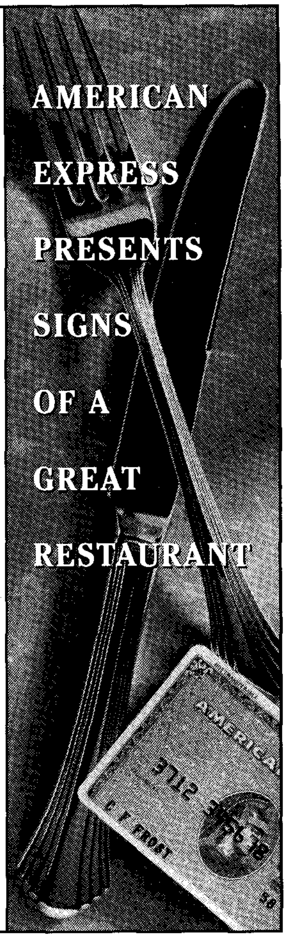

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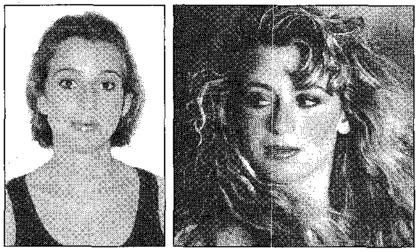

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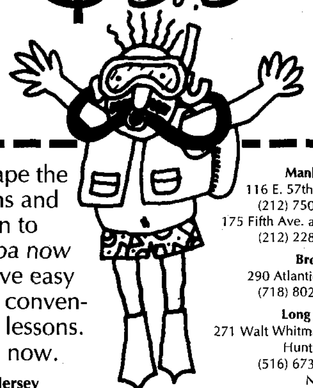

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GREENWICH TIME

"...If love's not on your agenda, Caffé Cefalú's garbanzo salad is a fine second choice. Don't peel the globes at Mappamondo..."

SOMETIMES YOU WANT TO GO HOME AND can't. Go to **Caffé Cefalú** (259 West 4th Street, near Charles Street; 989-7131) instead. The owner isn't your mother, but she tends to you so earnestly, you might as well pretend.

Settle in at one of the tiny, pretty tables covered with flowery cloths. The word for these two dark dining rooms is *gemütlich,* which is the opposite of chic and, on certain warm summer evenings when everyone is elsewhere, exactly what you want. The walls are brick, the ceiling is tin, and the floor, though covered in linoleum, is spotless—always a good sign. With its hodgepodge décor (Swiss cuckoo clock, mock-Corinthian columns), this dark, offbeat grotto is a fetching place for love.

And if love isn't on your agenda, the garbanzo-bean salad is a fine second choice. The beans, peppered with parsley, tomato bits, and sweet purple onions, are properly al dente, and the dressing has just the right vinegary snap. Two fronds of fresh, nutty arugula make this the ideal summer snack ($6.50).

Garlic is used indiscriminately here, which is all to the good. It's present in that nice mound of pesto floating in the otherwise undistinguished cabbage soup. Avoid the Caesar salad: too much lemon, and those croutons (boxed?) are dry.

Pastas are more successful and more original than the currently popular bare-bones kind. The pumpkin agnolotti al burro is perfection itself, silky half-moons filled with creamy pumpkin, glossed with butter and a dusting of Parmesan cheese ($11.50). The fusilli filetto di pomodoro is made with ripe tomatoes and a bumper crop of onions, which is why it's so thick and temptingly sweet ($10.50). Bits of ground Italian sausage make the rigatone alla zampognaro extra hearty. With a dab of ricotta cheese, it's irresistible even in July ($11.50).

The homemade cannoli ($3) are spiked with Amaretto and are especially nice with iced cappuccino or Acqua di Nepi, one of the few waters Tim Robbins did *not* request in *The Player.*

Caffé Cefalú, owned by Michael Esposito and his mother, chef Julia Pastorino, is named after the Sicilian birthplace of Pastorino's grandmother. (The great-looking *nonna* on the wall, however, isn't she.)

Caffé Cefalú serves dinner Tuesday through Thursday 4:30 P.M. to 11 P.M., Friday till midnight, Saturday 2 P.M. to midnight, and Sunday 2 P.M. to 11 P.M. Bring your own. A.E.

SOME PEOPLE ENJOY LINES OR PLACES THAT have them. **Mappamondo** (11 Abingdon Square, at Eighth Avenue; 675-3100) has a line and, not surprisingly, remarkably low prices.

TEAM SPIRIT: *Son-and-mother owners of Caffé Cefalú.*

A tricolor arugula-radicchio-and-endive salad is more generous than most and reasonably priced ($3.50). For a dollar more, try the salad of grilled chicken, arugula, tomato, and goat cheese. It's dry, but the accompanying extra-virgin olive oil is extra good.

Skip the grilled vegetables—the same old ash—and try the mushrooms instead: garlic, oil, and the largest portobellos you've ever seen ($5). The shrimp in the gamberetti e fagioli are tiny, fresh, and delectable in their nest of buttery beans, and that tomato sauce is fragrant and mild ($4.50). The sautéed spinach ($3) comes with the right amount of everything except sand—there's enough here for a beach.

Mappamondo serves pizzas, but, however pretty with their healthful toppings (fresh mushrooms and artichoke hearts one night), they lack soul—also oil and cheese ($5–$7.50). You're better off with focaccia sandwiching tangy prosciutto, sweet red peppers, and snowy mozzarella ($5.50). Focaccia by itself, shot through with oregano and rosemary, is disbursed to the crowd like popcorn—your consolation for waiting on line.

Pastas are amazingly cheap; some are even good. Best bets include whole-wheat fettuccine with vegetables in a smooth, rich tomato sauce ($6.50) and, for salmon lovers, delicate farfalle with asparagus and a cream that is pleasingly redolent of the fish ($7). The sauce on the agnolotti con caprino (plum tomato, eggplant, and goat cheese) is acidic, and though the plate is large, your portion is not ($7.50).

For the price, veal scallopini with asparagus is first-rate—pale and juicy, with a thin glaze of Parmesan cheese covering the crisp, fresh asparagus ($9.50). The chicken with baby artichokes is flavorful if unexciting, but that boiled potato has to go ($8).

For dessert, the crème brûlée, with its fine, brittle crust, is better than most; the sauce on the ordinary profiteroles is extraordinarily good, luscious and bittersweet ($4).

At Mappamondo ("globe"), the map theme prevails—globes, maps, and on each table, a candle in the shape of the earth (blue for water, green for land; patrons have already started peeling off the countries, the owner complains). But the real attraction is the crowd—so patient, so young. And although it finds Mappamondo original, higher honors go to the previous tenant, who advertised pizza and Vietnamese food.

Mappamondo is open Sunday through Thursday from noon to midnight, Friday and Saturday till 1 A.M. Bring your own. No credit cards. ■

Photograph by Peter Freed.

SALES & BARGAINS

BY LEONORE FLEISCHER

AU BON PAINT

THIS MADISON AVENUE ART GALLERY IS OFfering 10–25 percent off selected works by contemporary American and European artists. All pieces listed below are framed oil-on-canvas paintings. For example, Michel Henry wildflower bouquet, 24 in. by 29 in., was $24,000, now $18,000; H. Claude Pissarro landscape with figures, 15 in. by 18 in., was $20,000, now $15,000; Donald Purdy beach scene, 24 in. by 30 in., was $14,300, now $10,725; Le Pho portrait of a girl with flowers, 15 in. by 18 in., was $3,300, now $2,640; Luciano Rampaso Rouen Cathedral, 10 in. by 14 in., was $1,650, now $1,400; Jean Kevorkian landscape, 24 in. by 29 in., was $5,500, now $4,675; Lionel Garner's châteaux of the Loire valley, 13 in. by 16 in., was $3,900, now $3,510. M.C., V.; checks accepted; upgrade possible; free delivery. *Heidi Neuhoff Gallery, Inc., 999 Madison Ave., near 78th St. (879-8890); Mon.–Sat. 10 a.m.–5:30 p.m.; through 8/31.*

ET IN ARCADE EGO

HACKERS, HITTERS & HOOPS IS A 23,000-square-foot sports facility in Chelsea that offers every kind of interactive sport, from Nintendo to batting cages, mini-golf, volleyball, basketball, air hockey, and tennis. It's a popular place for corporations and individuals to hold a party, because of all the activities. The usual Sunday rate for the use of the facilities for a party lasting up to three hours (for at least 100 guests but no more than 250) was $1,500 (exclusive of catering, which you must arrange separately), now $1,125 through the end of August. If the party you are throwing is for the benefit of an approved Manhattan charity, Hackers will discount its rate 75 percent, so you pay only $375. A.E., M.C., V., checks accepted; reservations necessary (ask for Mary Ellen Murphy). *Hackers, Hitters & Hoops, 123 W. 18th St. (929-7482); Mon.–Thurs. 11 a.m.–11 p.m., Fri. till 2 a.m., Sat. 10 a.m.–2 a.m., Sun. till 7 p.m.; through 8/30.*

KISS ME CATERER

IF YOU'RE PLANNING A WEDDING IN THE TRI-state area, you may be interested in the 450-page *Down-the-Aisle Directory*. The book is filled with glossy color photos and information about where to buy, rent, or hire goods and services for your wedding and honeymoon. It will help you with everything from getting a gown and planning menus to locating interfaith clergy or renting a vintage Jaguar. More than 5,000 names and addresses in the metropolitan area and 26 surrounding counties are listed. The book usually costs $50, but if you order no later than July 27 (by phone, then pay with check, money order, or A.E.), the publisher will ship it to you for $35, which includes shipping and New York State tax. Or buy it at Barnes & Noble (A.E., Disc., M.C., V., checks accepted) for $31.50 (plus tax). *MRS Publications, Inc. (779-4219 or 779-0817); Mon.–Fri. 9 a.m.–5 p.m.; through 7/27.*

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017-5998, six weeks before the sale.*

A LEGION OF THEIR OWN

THIS SOHO TOY AND COLLECTORS' SHOP IS offering beautifully detailed Starlux plastic figures from the American Revolution and the Napoleonic Wars, were $11.95–$16.95 each, now $8.37–$11.87; Britains Ltd., Eyes Right plastic Grenadier Guard figures made in the sixties, were $45 per set of 6 figures, now $31.50; Sujets de Santons French ceramic animals, buildings, and traditional Provence characters in costume, were $6.95–$144.95 each, now $4.87–$101.47; beautifully painted sets recast by Marlborough from original molds by Charbens, including pirates, soldiers, circus performers, and farmers, were $40.95–$115.95 per set of 5 or 6 figures, now $28.67–$81.17; model vehicles include Brumm die-cast metal racing cars from Italy, were $15.95–$16.95 each, now $11.17–$11.87; Siku 1/32-scale vehicles from Germany, were $18.95–$35 each, now $13.27–$24.50; motorcycles in several scales (detailed sport and racing models), were $8.95–$65.95 each, now $6.27–$46.17; also, 1991 promotional plastic cars given to customers by car dealerships, list $25 each, here $17.50. A.E., D.C., M.C., V.; no checks; all sales final. *Classic Toys, 69 Thompson St., near Spring (941-9129); Wed.–Sun. noon–6:30 p.m.; 7/15–8/1.*

WICKER IS QUICKER

WICKER AND RATTAN FURNITURE FROM HONG Kong, Indonesia, and the Philippines is 20–60 percent off here on more than 400 floor samples. For example, a 3-drawer chest, was $279, now $167; 6-drawer dresser, was $450, now $300; nightstand, was $130, now $78; 7-foot-long sofa, was $2,400, now $960; 39-in.-wide twin headboard, was $85, now $51; dining chairs, side or arm, were $159 each, now

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$135; child's chair, was $50, now $30; bookcase, was $225, now $95; 3-panel room divider, was $225, now $135. Checks accepted; no credit cards; delivery additional; floor samples sold as is; all sales final. *Deutsch, Inc., 31 E. 32nd St. (683-8746 or 800-223-4550); Mon.–Fri. 9 a.m.–6 p.m.; Sat. (7/18 only) 10 a.m.–4 p.m.; through 8/15.*

AND SO IT GLOWS

THIS SALON SPECIALIZES IN FACIALS AND Chinese herbal products, and now the cosmetics and skin-care products are 20–80 percent off, such as a deluxe compact blush, was $16, now $6; moisture foundation, was $19, now $4. A cosmetic make-over here is usually $100, but now it's free if you purchase a minimum of $39-worth of cosmetics. The $60 facial is $39, and all other services—facials, manicures, pedicures, waxing, and massage—are 20 percent off if booked for daytime appointments Monday through Wednesday. For instance, manicures, were $16, now $12; pedicures, were $30, now $24; full-leg wax, was $50, now $39; one-hour acupressure body massage, was $70, now $49; Body Glow exfoliating massage, was $70, now $49. A.E., M.C., V.; appointment necessary. *Helen Lee Skin Care, 205 E. 60th St. (888-1233); Mon., Tues., Fri., and Sat. 9 a.m–6 p.m.; Wed. and Thurs. till 8 p.m.; through 8/31.*

THE PLAY'S THE THING

GOODS & GOODIES HAS MOVED A FEW blocks uptown, and now toys, games, craft kits, and such infant equipment as carriers and clothing are on sale. For example, Playmobil 1-2-3 dollhouse, was $59.99, now $49.99; Playmobil Circus, was $99.99, now $90.99; Beka deluxe oak easel, was $95, now $75; 23-in.-by-26-in. maple table with two chairs, was $220, now $170; Creativity for Kids craft kit The Gross and Yucky Monster Maker, was $13.50, now $10.95; Sara's Prints cotton long johns, were $26–$32, now $19.95–$21.95; 111-piece set of hardwood-maple unit blocks, was $199.95, now $165; Shining Time Station's James the Red Engine, Harold the Helicopter, and Thomas the Tank Engine die-cast series, were $4.85 apiece, now $3.85; Padders infant and toddler cotton slippers, were $10, now $8. All summer toys, including water guns, foam footballs, and shovels, are now 25 percent off, such as a Toy and Sport Trends football, was $8, now $6; a Quik Shot water gun, was $7, now $5.25; a Shark water gun, was $4, now $3; everything else is 10 percent off. M.C., V., checks accepted; all sales final. *Goods & Goodies, Inc., 240 W. 98th St., suite 1E (749-3360); Mon.–Fri. 9:30 a.m.–6 p.m.; evenings and weekends by appointment; through 8/21.* ■

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MOVIES

THEATER GUIDE

COMPILED BY KATE O'HARA

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the other boroughs, alphabetically; and those elsewhere, by county. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—209 W. Houston St. (727-8110). #1—7/15–8/2: *Echoes From a Somber Empire* (1990). #2—"Somewhere in the Night: The Auteur Side of Film Noir." 7/14–15: *Desperate* (1947); *Raw Deal* (1948); *Railroaded* (1947). 7/16: *Phantom Lady* (1944); *Fear in the Night* (1947). 7/17–18: *Out of the Past* (1947); *Nightmare Alley* (1947). 7/19–20: *Sudden Fear* (1952); *Sorry, Wrong Number* (1948). 7/21–22: *The Set-Up* (1949); *The Enforcer* (1951). #3—Through 7/16: *Wisecracks*. Opening 7/17: *One False Move*.

2. ESSEX—Grand St. at Essex St. (982-4455). *Boomerang*.

3. ANGELIKA FILM CENTER—18 W. Houston St. (995-2000). #1—*Monster in a Box*. #2—*Mediterraneo*. #3—*Night on Earth*. #4—*Delicatessen*. #5—*Zentropa*. #6—*Hear My Song*.

4. LE CINEMATOGRAPHE—15 Vandam St. (675-4680). #1—"Film Noir." 7/17–23: *Blast of Silence* (1961).

5. WAVERLY—Sixth Ave. at W. 3rd St. (929-8037). #1—*Prelude to a Kiss*. #2—*Cool World*.

6. 8TH STREET PLAYHOUSE—8th St. east of Sixth Ave. (674-6515). 7/15–16: *The Tingler* (1959); *Homicidal* (1961). 7/17: *The Discreet Charm of the Bourgeoisie* (1972); *My Dinner With André* (1981). 7/19: *The Wild Bunch* (1969); *McCabe & Mrs. Miller* (1971). 7/22–25: "The World's Best Commercials: Cannes 1991."

7. MOVIELAND 8TH STREET—8th St. east of University Pl. (477-6600). #1—*Universal Soldier*. #2—Through 7/16: *Universal Soldier*. Opening 7/17: *Man Trouble*. #3—*Unlawful Entry*.

8. THEATRE 80—St. Marks Pl. bet. First and Second Aves. (254-7400). 7/15: *Murder, My Sweet* (1944); *The Brasher Doubloon* (1947). 7/16: *Cat on a Hot Tin Roof* (1958); *The Night of The Iguana* (1964). 7/17–18: *The Last Metro* (1980); *Love on the Run* (1979). 7/19: *How to Succeed in Business Without Really Trying* (1967); *The Producers* (1968). 7/20: *Hiroshima Mon Amour* (1959); *Muriel* (1963). 7/21: *Ministry of Fear* (1944); *The Fallen Idol* (1948). 7/22: *Sudden Fear* (1952); *Harriet Craig* (1950).

9. LOEWS VILLAGE THEATRE VII—Third Ave. at 11th St. (982-0400). #1—*Batman Returns*. #2—*A League of Their Own*. #3—*Batman Returns*. #4—*Batman Returns*. #5—*A League of Their Own*. #6—*Patriot Games*. #7—*The Best Intentions*.

10. VILLAGE EAST—Second Ave. at 12th St. (529-6799). #1—*Sister Act*. #2—*Pinocchio*. #3—*Shadows and Fog*. #4—*Lovers*. #5—*Toto le Heros*; *Cabeza de Vaca*. #6—*The Adjuster*. Opening 7/17: *Honey, I Blew Up the Kid*. #7—*Daughters of the Dust*. Opening 7/17: *A Stranger Among Us*.

11. CINEMA VILLAGE Third Ave.—Third Ave. bet. 12th–13th Sts. (505-7320). *The Castle of Cagliostro*.

12. ART GREENWICH TWIN—Greenwich Ave. at 12th St. (929-3350). #1—*Boomerang*. #2—*The Player*.

13. CINEMA VILLAGE 12th St.—12th St. east of Fifth Ave. (924-3363). *L'Elegant Criminel*; *Where Angels Fear to Tread*.

14. QUAD CINEMA—13th St. west of Fifth Ave. (255-8800). #1—*Pepi, Luci, Bom*. #2—*Europa, Europa*. #3—*Raise the Red Lantern*. #4—*The Waterdance*.

14th–41st Streets

18. LOEWS 19TH STREET EAST—Broadway at 19th St. (260-8000). #1—*Cool World*. #2—*Universal Soldier*. #3—*Universal Soldier*. #4—*Boomerang*. #5—*Boomerang*. #6—*Lethal Weapon 3*.

19. CHELSEA—23rd St. bet. Seventh and Eighth Aves. (691-4744). #1—*Sister Act*. #2—*Patriot Games*. #3—*Housesitter*. #4—*Prelude to a Kiss*. #5—*Batman Returns*. #6—*Unlawful Entry*. #7—*Unlawful Entry*. #8—*A League of Their Own*. Opening 7/17: *Man Trouble*. #9—*A League of Their Own*. Opening 7/17: *A Stranger Among Us*.

20. 23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—*Far and Away*; *Pinocchio*. #2—*The Player*. #3—*Housesitter*.

21. GRAMERCY—23rd St. at Lexington Ave. (475-1660). *The Playboys*.

22. BAY CINEMA—Second Ave. at 31st St. (679-0160). *A League of Their Own*.

24. LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave. (532-5544). #1—*Batman Returns*. #2—*Cool World*. #3—*Universal Soldier*.

25. 34TH STREET EAST—34th St. at Second Ave. (683-0255). *Housesitter*.

26. MURRAY HILL CINEMAS—34th St. west of 3rd Ave. (689-6548). #1—*Sister Act*. #2—*Pinocchio*; *Patriot*

Games. #3—*Boomerang.* Opening 7/17: *Honey, I Blew Up the Kid.* #4—*Boomerang.* Opening 7/17: *A Stranger Among Us.*

42nd–60th Streets

31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts. (869-0950). #1—*Unlawful Entry.* #2—*Unlawful Entry.*

32. LOEWS ASTOR PLAZA—44th St. west of Broadway. (869-8340). *Cool World.*

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—*Batman Returns.* #2—*Batman Returns.* #3—*Universal Soldier.* #4—*Universal Soldier.* #5—*Basic Instinct.* #6—*Lethal Weapon 3.* #7—*Alien 3.* Opening 7/17: *Man Trouble.*

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (302-0494). *Sister Act.* Opening 7/17: *Honey, I Blew Up the Kid.*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). *Boomerang.* **EMBASSY 3—***Boomerang.* **EMBASSY 4—***Boomerang.*

38. WORLDWIDE CINEMAS—49th–50th Sts. bet. 8th and 9th Aves. (246-1583). #1—*The Player.* #2—*Housesitter.* #3—*The Playboys.* #4—*Lovers.* #5—*Far and Away.* #6—*Patriot Games.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *Pinocchio.* Opening 7/17: *A Stranger Among Us.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *A League of Their Own.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *The Mambo Kings.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 57th St. (265-2520). #1—*Prelude to a Kiss.* #2—*Night on Earth.*

44. SUTTON—57th St. east of Third Ave. (759-1411). #1—*The Adjuster.* #2—*Pinocchio.* Opening 7/17: *Honey, I Blew Up the Kid.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *Basic Instinct.*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *Zentropa.*

48. CROWN GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *Unlawful Entry.*

49. PLAZA—58th St. east of Madison Ave. (355-3320). *Delicatessen.*

50. LOEWS FINE ARTS—58th St. west of Fifth Ave. (980-5656). *Howards End.*

51. 59th STREET EAST—59th St. west of Second Ave. (759-4630). *Lethal Weapon 3.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Boomerang.* #2—*Boomerang.*

53. BARONET—Third Ave. at 59th St. (355-1663). *Housesitter.* **CORONET—***Prelude to a Kiss.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Proof.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). *Sister Act.* Opening 7/17: *A Stranger Among Us.* **CINEMA II—***For Sasha.* **CINEMA THIRD AVE.—***The Playboys.*

61st Street and Above, East Side

58. ART EAST CINEMA—First Ave. at 61st St. (644-1111). #1—*Hear My Song.*

59. FIRST & 62ND ST. CINEMA—62nd St. Bet. First and York Aves. (752-4600). #1—*The Player.* #2—*Alien 3.* #3—*The Waterdance.* #4—*My Cousin Vinny.* #5—*Basic Instinct.* #6—*Far and Away.* Opening 7/17: *Man Trouble.*

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*Universal Soldier.* #2—*Batman Returns.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *The Best Intentions.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*Patriot Games.* #2—*Cool World.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *Mediterraneo.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *A League of Their Own.*

65. UA EAST—First Ave. at 85th St. (249-5100). *Patriot Games.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Far and Away; Pinocchio.* Opening 7/17: *Honey, I Blew Up the Kid.* #2—*Sister Act.* Opening 7/17: *A Stranger Among Us.*

67. LOEWS ORPHEUM—Third Ave. at 86th St. (876-2400). #1—*Cool World.* #2—*Boomerang.* #3—*Prelude to a Kiss.* #4—*Batman Returns.* #5—*Batman Returns.* #6—*Universal Soldier.* #7—*Boomerang.* Opening 7/17: *Man Trouble.*

68. 86TH STREET—86th St. west of Lex. Ave. (534-1880). #1—*Housesitter.* #2—*Unlawful Entry.*

61st Street and Above, West Side

79. LOEWS COLUMBUS CIRCLE—Broadway at 61st St. (247-5070). *Mediterraneo.* Opening 7/17: *A Stranger Among Us.*

80. CINEPLEX ODEON 62nd AND BROADWAY—62nd St. at Broadway (265-7466). *A League of Their Own.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*Raise the Red Lantern.* #2—*The Player.* #3—*The Hairdresser's Husband.*

83. REGENCY—Broadway bet. 67th–68th Sts. (724-3700). *Unlawful Entry.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Universal Soldier.* #2—*Batman Returns.* #3—*Patriot Games.* #4—*Boomerang.* #5—*Sister Act.* #6—*Cool World.* Opening 7/17: *Honey, I Blew Up the Kid.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*Lethal Weapon 3.* #2—*Housesitter.* Opening 7/17: *Man Trouble.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*Basic Instinct.* #2—*Pinocchio; Far and Away.*

91. NOVA—Broadway bet. 147th–148th Sts. (862-5728). #1—*Boomerang.* #2—*Batman Returns.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria (718-784-0077). $5; senior citizens $4; students and children $2.50; members free. Through 9/13: "American Impressionist: A Robert Altman Retrospective." 7/18 & 19: "*The James Dean Story* (1957); *The Magic Bond* (1956); *Bus Stop: "A Lion Walks Among Us"* (1961). 7/20: *The Party, Pot Au Feu, The Life of Kathryn Reed* (1966–67); *Countdown (1968); The Roaring Twenties: "The Prairie Flower"* (1961), *Bonanza: " The Many Faces of Gideon Finch."*

AMERICAN MUSEUM OF NATURAL HISTORY—Central-Park West at 79th St. (769-5650). **Naturemax Theater:** $5; senior citizens $3.75; children $2.50. Daily at 10:30, 11:30, 12:30, 1:30, 2:30, 3:30, and 4:30: *Ring of Fire.* Featuring close-ups of the great circle of volcanoes and seismic activity that ring the Pacific Ocean. The film also looks at the people who coexist with these unpredictable forces of nature.

ANTHOLOGY FILM ARCHIVES—32 Second Ave. at 2nd St. (505-5181). $6; students and senior citizens $5; members $4. 7/2–31: "Richard Schwarz Summer Film Festival." 7/16: "Two by Michael Powell" *The Spy in Black* (1939) and *The Small Back Room* (1949). 7/17: *Pierrot le Fou* (1965), dir. Jean-Luc Godard; *Pepe le Moko* (1937), dir. Julien Duvivier. 7/18: *The Seventh Seal* (1956), dir. Max Von Sydow; *Cottage to Let* (1941), dir. Anthony Asquith. 7/19: *Night Is My Future* (1947), dir. Ingmar Bergman; *L'Avventura* (1960), dir. Michelangelo Antonioni.

BROOKLYN CENTER CINEMA—Whitman Theatre, Nostrand Ave. and Ave. H, Brooklyn (Brooklyn College campus) (718-780-5295). $5; senior citizens, students, and children $4. Call for times. 7/15, 17, & 19: *Camelot* (1967), dir. Joshua Logan.

BROOKLYN HISTORICAL SOCIETY—128 Pierrepont St. (718-624-0890). $5.50. 7/23 at 6:30: Filmmaker Carlos Ortiz presents his film *Machito: A Latin Jazz Legacy.*

CATHEDRAL OF ST. JOHN THE DIVINE—Amsterdam Ave. at 112th St. (316-7563). $5. 7/15: *The Three Ages* (1923), dir. Buster Keaton.

CATHEDRAL OF ST. JOHN THE DIVINE—Amsterdam Ave. at 112th St. (316-7563). $5. "1992 Summer Silent Film Festival." 7/15: *The Three Ages* (1923), dir. Buster Keaton. With accompaniment by Lee Erwin on the organ.

THE FILM SOCIETY OF LINCOLN CENTER—The Walter Reade Theater, 165 W. 65th St., plaza level (875-5600). "Hit the Road, Jacques!: Road Movies Around the World...From Africa to Tadzhikistan." 7/15, 16, 20: *Kukurantumi* (1983), dir. King Ampaw; *Boesman and Lena* (1973), dir. Ross Devenish. 7/15, 16: *Sea of Roses* (1977), dir. Ana Carolina; *Ladies on the Rocks* (1983), dir. Christian Braad Thomsen. 7/17–19: *Black God, White Devil* (1964), dir. Glauber Rocha; *The Road Warrior* (1981), dir. George Miller. 7/17–19: *Monty Python and the Holy Grail* (1975), dir. Terry Gilliam and Terry Jones; *The Canterbury Tales* (1971), dir. Pier Paolo Pasolini. 7/20–22: *Voyage en Douce* (1979), dir. Michel Deville; *Going Places* (1974), dir. Bertrand Blier. 7/21–23: *Brothers* (1991), dir. Bakhtiyar Khuoynazarov; *Walkabout* (1971), dir. Nicolas Roeg.

FILMS CHARAS—Community and Cultural Center, 360 E. 10th St. (982-0627). Nonmembers $4; members $2. All programs start at 8. 7/21: *Tribulation 99*(1991), dir. Craig Baldwin; *Report* (1963–67), dir. Bruce Connor.

FLOATING CINEMA SERIES—(718-599-5137). *The Cartoon Campaign,* a series of animated classics from the late twenties to today focusing on political events and personalities, including *Betty Boop for President* and Krazy Cat in *Prosperity Blues.* All shows start at 8:45. 7/12, 17: **Battery Park.** 7/18, 19: **69th St. Pier in Brooklyn.** 7/25, 26: **Orchard Beach, Bronx.** 7/31–8/2: **Alice Austen House, Staten Island.**

FRENCH INSTITUTE—Florence Gould Hall, 55 E. 59th St. (355-6160). "Ciné-Club." $5.50; students $4; members free. 7/15: *Le Château de Ma Mère* (1990), dir. Yves Robert.

JOSEPH PAPP PUBLIC THEATER—425 Lafayette St. (598-7171). $6; senior citizens and students $5. Call for showtimes. **Newman Theater:** "Italian Summer Festival: 30 Days of Italian Cinema." 7/14–16: *Le Notti Bianche/White Nights* (1957), dir. Luchino Visconti; *Ultrá* (1991), dir. Ricky Tognazzi. 7/17–19: *I Centro Cavalieri/The Hundred Horsemen* (1964), dir. Vittorio Cottafavi; *Domani Accadrá/It's Happening Tomorrow* (1988), dir. Daniele Luchetti. 7/21–23: *Cronaca Familiare/Family Chronicle* (1962), dir. Valerio Zurlini; *Ragazzi Fuori/Boys Out of Jail* (1989), dir. Marco Risi. **Little Theater:** Through 8/2: *Cousin Bobby* (1991), dir. Jonathan Demme. 7/10–16: *Save and Protect* (1989), dir. Alexander Sokurov. 7/17–8/2: *Brazil* (1985), dir. Terry Gilliam; *The Night of the Hunter* (1955), dir. Charles Laughton.

MAXWELL'S—1039 Washington St., Hoboken, N.J. (201-798-4064). $4. "The Film Series at Maxwell's." 7/14, 15: *High Heels* (1991), dir. Pedro Almodovar.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500; 570-3949). **Grace Rainey Rogers**

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Auditorium: $3. "See Great Films: International Film Favorites." 7/17: *Gallipoli* (1981), dir. Peter Weir. 7/18: *Babette's Feast* (1987), dir. Gabriel Axel.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9480). Free with museum admission. Ongoing series: "Seventy Years of Soviet Filmmaking." 7/16: *Adonis XIV* (1977), dir. Bako Sadykov; *Asteniceskij Sindrom/The Asthenic Syndrome* (1989), dir. Kira Muratova. 7/17, 19: *Solaris* (1972), dir. Andrei Tarkovsky. 7/17, 18: *Dvadtzat Dnei Bez Voiny/Twenty Days Without War* (1976), dir. Alexei Gherman. 7/18, 19: *Siberiad* (1982), Andrei Mikhailkov Konchalovsky. "Cannes 45 Years: Festival International Du Film." 7/16, 20: *Z* (1969), dir. Costa-Gavras. 7/16, 18: *Rodrigo D.–Non Futuro/Rodrigo D: No Future* (1989), dir Victor Gaviria. 7/18: *Stranger than Paradise* (1984), dir. Jim Jarmusch. 7/20: *Manhattan* (1979), dir. Woody Allen. 7/20, 21: *Neokoutchennia Piessa Dlia Mekanitcheskovo Piannina/Unfinished Piece for a Player Piano* (1977), dir. Nikita Mikhailkov. 7/21: *De Bruit et de Fureur/Sound and Fury* (1987), dir. Jean-Claude Brisseau. 7/21: *La Belle et la Bête/Beauty and the Beast* (1946), dir. Jean Cocteau.

THE MUSEUM OF TELEVISION AND RADIO (formerly the Museum of Broadcasting)—25 W. 52nd St. (621-6600). $5; students $4; under 13 and senior citizens $3. Through 9/20/92: "Bob & Ray: A Comedy Sampler." Theater screenings are at 12:15 Tues.–Sun. and also at 6 Thurs. and Fri. evenings. Through 7/26: "Bob and Ray on Politics and Government."

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $6; members and students $4; senior citizens $4; under sixteen $2.50. Cinema #1: 7/10–16: *Othello* (1952), dir. Orson Welles. 7/17–22: *Delicatessen* (1991), dirs. Jean-Pierre Jeunet and Marc Caro. Cinema #2: 7/15: *Richard III* (1956). 7/16: *Five Million Years to Earth* (1967), dir. Roy Ward Baker. 7/17–21: *Mediterraneo* (1991), dir. Gabriele Salvatores.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. "Politics on Film." 7/15: *Nixon's Checkers Speech* (1952); *Secret Honor* (1984). "Celestial Voyages." 7/16: *The Right Stuff* (1983). 7/20: *Growing Up With Rockets* (1984); *Satellites Sky* (1990). 7/21: *2001: A Space Odyssey* (1968).

QUEENS MUSEUM OF ART—N.Y.C. Bldg., Flushing Meadow–Corona Park, Queens (718-592-2405). Free with museum admission. Saturdays at 2. Through 6/27–8/29: "Visions of Columbia." 7/18: *Mansion of Araucaima* (1986), dir. Carlos Mayolo.

SYMPHONY SPACE—Broadway at 95th St. (864-5400). "Summer Foreign Film Festival." 7/16: *Ju Dou* (1989); *Life on a String* (1991). 7/17: *Fitzcarraldo* (1982). 7/18: *Red Balloon* (1956); *Mon Oncle* (1958). 7/18: *Small Change* (1976); *The Wild Child* (1969). 7/19: *L'Avventura* (1960); *Li Grido* (1957).

BRONX

150. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Universal Soldier.* #2—*Boomerang; Pinocchio.* #3—*Lethal Weapon 3.*

152. BAY PLAZA—2210 Bartow Ave. (320-3020). #1—*Boomerang.* #2—*Cool World.* #3—*Universal Soldier.* #4—*Sister Act.* #5—*A League of Their Own.* #6—*Batman Returns.* #7—*Unlawful Entry.* #8—*Pinocchio; Patriot Games.* #9—*Prelude to a Kiss.*

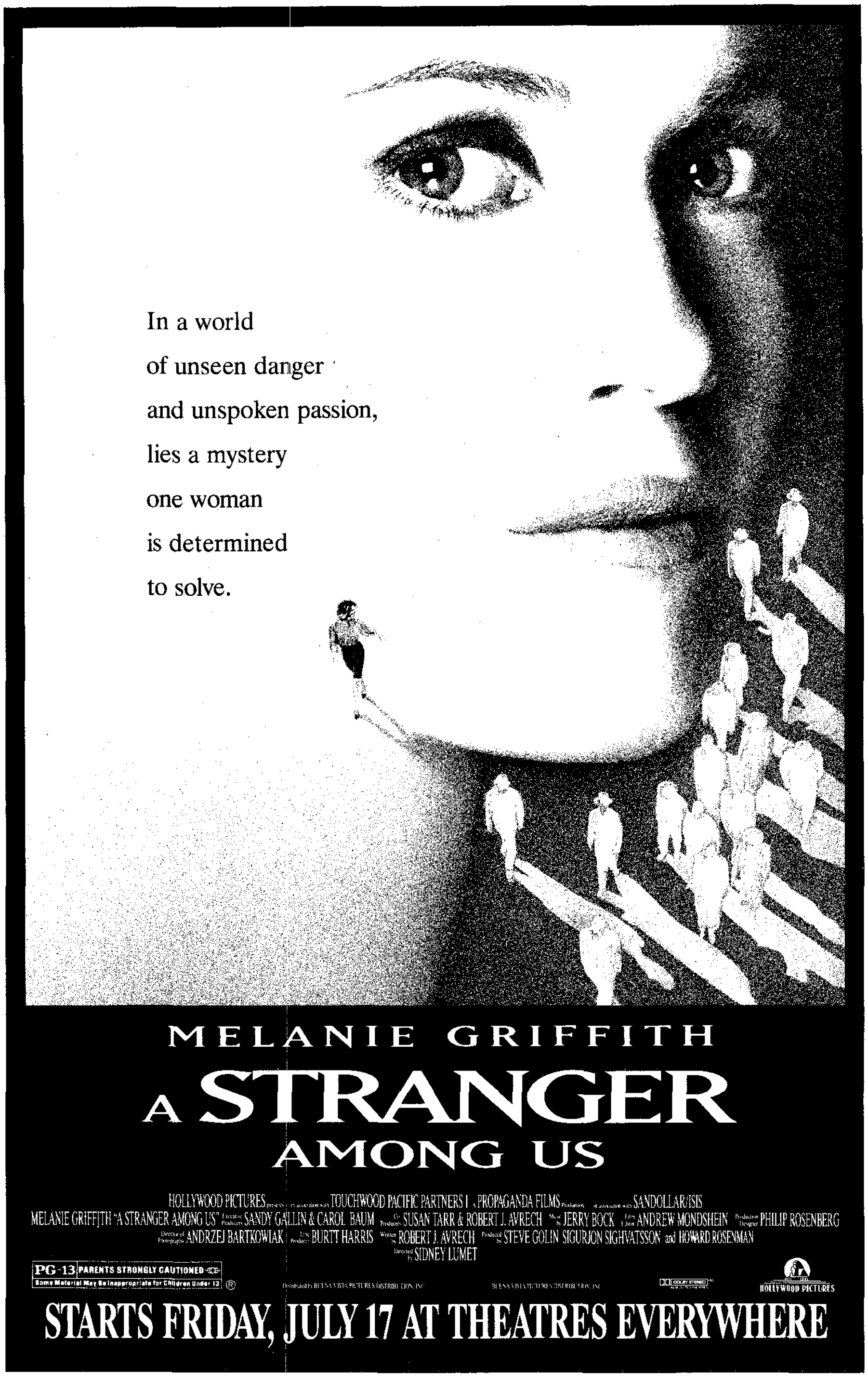
155. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Batman Returns.* #2—*Universal Soldier.* #3—*Boomerang.* #4—*Unlawful Entry.*

156. KENT—E. 167th St. nr. Grand Concourse (538-4000). Closed.

157. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*Boomerang.* #2—*Universal Soldier.* #3—*Unlawful Entry.* #4—*Batman Returns.*

158. CONCOURSE PLAZA—E. 161th St. nr. Grand Concourse (588-8800). #1—*Prelude to a Kiss.*#2—*Batman Returns.* #3—*Cool World.* #4—*Pinocchio; Lethal Weapon 3.* #5—*Unlawful Entry.* #6—*A League of Their Own.* #7—*Universal Soldier.* #8—*Sister Act.* #9—*Boomerang.* #10—*Boomerang.*

160. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9037). #1—*Sister Act.* #2—*Batman Returns.* #3—*Basic Instinct; Pinocchio.* #4—*Class Act.* #5—*Boomerang.* #6—*Boomerang.* #7—*Cool World.* #8—*Prelude to a Kiss.* #9—*Universal Soldier.*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#10—*Unlawful Entry.* #11—*A League of Their Own.* #12—*Patriot Games; Housesitter.* #13—*Lethal Weapon 3.*

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200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*A League of Their Own.* #2—*A League of Their Own.* #3—*Unlawful Entry.* #4—*Housesitter.* #5—*Patriot Games.* #6—*Prelude to a Kiss.* #7—*Pinocchio; Lethal Weapon 3.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Lethal Weapon 3.* #2—*Patriot Games.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Batman Returns.* #2—*Patriot Games; Pinocchio.* #3—*A League of Their Own.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Howards End.* #2—*Sister Act.* #3—*Batman Returns.* #4—*A League of Their Own.* #5—*Unlawful Entry; Pinocchio.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Universal Soldier.* #2—*Batman Returns.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Batman Returns.* #2—*Cool World.* #3—*Boomerang.* #4—*Universal Soldier.* #5—*Sister Act.*

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*Batman Returns.* #2—*Universal Soldier.* #3—*Sister Act.* #4—*Boomerang.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Housesitter.* #2—*Batman Returns.* #3—*Boomerang.* #4—*Boomerang.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*A League of Their Own.* #2—*Prelude to a Kiss.* #3—*Universal Soldier.* #4—*Sister Act.* #5—*Unlawful Entry.*

215. LOEWS GEORGETOWN—Ralph Ave. at Ave. K (763-3000). #1—*Sister Act.* #2—*Patriot Games.*

216. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Cool World.* #2—*Sister Act.* #3—*Boomerang.*

217. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Batman Returns.* #2—*Universal Soldier.* #3—*A League of Their Own.* #4—*Unlawful Entry.*

218. METROPOLITAN—392 Fulton St. (858-8580). #1—*Universal Soldier.* #2—*Batman Returns.* #3—*Sister Act.* #4—*Boomerang.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Batman Returns.* #2—*Unlawful Entry.* #3—Through 7/16: *Sister Act.* Beg. 7/17: *A Stranger Among Us.* #4—*Patriot Games.* #5—Through 7/16: *Lethal Weapon 3; Housesitter.* Beg. 7/17: *Man Trouble.* #6—*Cool World.* #7—*A League of Their Own.* #8—*Prelude to a Kiss.* #9—*Universal Soldier.*

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—*Boomerang.* #2—*Batman Returns.* #3—*Pinocchio.* #4—*Unlawful Entry; Housesitter.* #5—*Cool World; Sister Act.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Universal Soldier.* #2—*Batman Returns.* #3—*Boomerang.* #4—*Pinocchio; Unlawful Entry.* #5—*Cool World.*

QUEENS

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300. ASTORIA—UA ASTORIA—(545-9470). #1—*Boomerang.* #2—*Unlawful Entry.* #3—*Universal Soldier.* #4—*Cool World.* #5—*Batman Returns.* #6—Through 7/16: *Pinocchio; Housesitter.* Beg. 7/17: *Honey, I Blew Up the Kid.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Batman Returns.* #2—*Batman Returns.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*Cool World.* #2—*A League of Their Own.* #3—Through 7/16: *Lethal Weapon 3.* Beg. 7/17: *Man Trouble.* #4—Through 7/16: *Housesitter.* Beg. 7/17: *A Stranger Among Us.*

303. CORONA—PLAZA—(639-7722). #1—*Universal Soldier; Pinocchio; Boomerang.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Boomerang.* #2—*Patriot Games; Housesitter.* #3—*Sister Act.* #4—*Unlawful Entry.* #5—*Prelude to a Kiss.* #6—*Universal Soldier.* #7—*A League of Their Own.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Cool World.* #2—*Sister Act.* #3—*Patriot Games.* #4—*Boomerang.*

306. FLUSHING—MAIN STREET—(268-3636). #1—*Sister Act.* #2—*Unlawful Entry.* #3—*Batman Returns.* #4—*Prelude to a Kiss.*

307. FLUSHING—UA QUARTET—(359-6777). #1—*Pinocchio; Patriot Games.* #2—*Universal Soldier.* #3—*Unlawful Entry.* #4—*Boomerang.*

308. FLUSHING—UTOPIA—(454-2323). #1—*Sister Act.* #2—*Prelude to a Kiss.*

309. FOREST HILLS—CINEMART—(261-2244). #1—*Cool World.* #2—*Pinocchio; Patriot Games.*

310. FOREST HILLS—CONTINENTAL—(544-1020). #1—*Lethal Weapon 3.* #2—*Housesitter.* #3—*Prelude to a Kiss.*

311. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Unlawful Entry.* #2—Through 7/16: *Far and Away.* Beg. 7/17: *Man Trouble.*

312. FOREST HILLS—LOEWS TRYLON—(459-8944). *The Player.*

313. FOREST HILLS—MIDWAY—(261-8572). #1—*Universal Soldier.* #2—*Batman Returns.* #3—*Batman Returns.* #4—*A League of Their Own.*

314. FRESH MEADOWS—CINEMA 5—(357-9100). #1—*Boomerang.* #2—*Boomerang.* #3—*Pinocchio; Far and Away.* #4—*Sister Act.* #5—*Universal Soldier.*

315. FRESH MEADOWS—MEADOWS—(454-6800). #1—*Prelude to a Kiss.* #2—*A League of Their Own.* #3—*A League of Their Own.* #4—*Housesitter.* #5—*Patriot Games.* #6—*Cool World.* #7—*Unlawful Entry.*

316. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Sister Act.* #2—*Unlawful Entry.*

317. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Batman Returns.* #2—*Boomerang.* #3—*Universal Soldier.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Boomerang.* #2—*Batman Returns.* #3—*Lethal Weapon 3.*

319. OZONE PARK—CROSSBAY II—(641-5330). #1—*Universal Soldier.* #2—*A League of Their Own.* #3—*Unlawful Entry.* #4—*Cool World.* #5—Through 7/16: *Pinocchio; Housesitter.* Beg. 7/17: *Man Trouble.* #6—*Prelude to a Kiss.* #7—Through 7/16: *Sister Act.* Beg. 7/17: *Honey, I Blew Up the Kid.*

320. REGO PARK—DRAKE—(457-4002). *Basic Instinct; My Cousin Vinny.*

321. FLORAL PARK—NORTH SHORE TOWERS—(229-7702). #1—*For Sasha; Housesitter.*

322. SUNNYSIDE—CENTER—(784-3050). #1—*Boomerang.* #2—*Batman Returns.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*Pinocchio; Patriot Games.* #2—*Prelude to a Kiss.*

401. NEW DORP—HYLAN—(351-6601). #1—*A League of Their Own.* #2—*Sister Act.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Batman Returns.* #2—*A League of Their Own.* #3—*Unlawful Entry.* #4—*Prelude to a Kiss.* #5—Through 7/16: *Pinocchio; Patriot Games.* Beg. 7/17: *Man Trouble.* #6—Through 7/16: *Lethal Weapon 3; Housesitter.* Beg. 7/17: *Honey, I Blew Up the Kid.* #7—*Boomerang.* #8—*Cool World.* #9—*Universal Soldier.* #10—*Sister Act.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*Unlawful Entry.* #2—*Boomerang.*

501. BELLMORE—MOVIES—(783-7200). *Sister Act.*

502. BETHPAGE—MID-ISLAND—(796-7500). *Batman Returns.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Prelude to a Kiss.* #2—*Batman Returns.* #3—*A League of Their Own.* #4—*Unlawful Entry.* #5—*Housesitter.* #6—Through 7/16: *Lethal Weapon 3.* Beg. 7/17: *Man Trouble.*

504. FRANKLIN SQUARE—FRANKLIN—(775-3257). #1—*A League of Their Own.* #2—*Sister Act.* #3—*Unlawful Entry.* #4—*Cool World.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*Universal Soldier.* #2—*A League of Their Own.* #3—*Batman Returns.* #4—*Boomerang.* #5—*Patriot Games.* #6—*Cool World.* #7—*Sister Act.* #8—*Unlawful Entry.*

506. GLEN COVE—GLEN COVE—(671-6668). #1—*Pinocchio; Housesitter.* #2—*Patriot Games.* #3—*A League of Their Own.* #4—*Batman Returns.* #5—*Universal Soldier.* #6—*Prelude to a Kiss.*

507. GREAT NECK—SQUIRE—(466-2020). #1—*Batman Returns.* #2—*Unlawful Entry.* #3—*Cool World.*

509. HICKSVILLE—HICKSVILLE—(931-6085). #1—*Unlawful Entry.* #2—*Patriot Games; Pinocchio.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Boomerang.* #2—*Sister Act.* #3—*Universal Soldier.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*Basic Instinct; Beethoven; Hook; Rock-A-Doodle.* #2—*Wayne's World; Far and Away; Encino Man.*

512. LEVITTOWN—LOEWS NASSAU SIX—(731-5400). #1—*Universal Soldier.* #2—*Cool World.* #3—*Patriot Games.* #4—*Pinocchio; Basic Instinct.* #5—*Sister Act.* #6—*Boomerang.*

513. LONG BEACH—PARK AVENUE—(432-0576). #1—*Housesitter.* #2—*Pinocchio; A League of Their Own.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Universal Soldier.* #2—*Prelude to a Kiss.* #3—*Sister Act.* #4—*Boomerang.* #5—*Unlawful Entry.* #6—Through 7/16: *Howards End.* Beg. 7/17: *Man Trouble.*

515. MALVERNE—TWIN—(599-6966). #1—*My Cousin Vinny; Ferngully: The Last Rainforest.* #2—*The Player; Encino Man.*

516. MANHASSET—MANHASSET—(627-7887). #1—*Boomerang.* #2—*Prelude to a Kiss.* #3—*Patriot Games.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Universal Soldier.* #2—*Prelude to a Kiss.* #3—*Cool World.* #4—*Batman Returns.* #5—*A League of Their Own.* #6—*Boomerang.* #7—*Unlawful Entry.* #8—Through 7/16: *Sister Act.* Beg. 7/17: *Man Trouble.* #9—Through 7/16: *Pinocchio; Housesitter.* Beg. 7/17: *Honey, I Blew Up the Kid.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Pinocchio; Housesitter.* #2—*Batman Returns.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Encino Man; My Cousin Vinny.* #2—*The Player.*

522. PORT WASHINGTON—MOVIES—(944-6200). #1—*Pinocchio; Lethal Weapon 3.* #2—*For Sasha.* #3—*Housesitter.* #4—*The Player; Basic Instinct.* #5—*Night on Earth.* #6—*Mediterraneo.* #7—*A League of Their Own.*

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523. SOUNDVIEW CINEMAS—(944-3900). #1—*Universal Soldier.* #2—*Sister Act.* #3—*Unlawful Entry.* #4—*Cool World.* #5—*Howards End.* #6—*Batman Returns.*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). #1—*Lethal Weapon 3.* #2—*Pinocchio.* #3—*Patriot Games.* #4—*A League of Their Own.* #5—*Batman Returns.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Housesitter.* #2—*Cool World.*

526. ROSLYN—ROSLYN—(621-8488). #1—*Sister Act.* #2—*A League of Their Own.*

527. SYOSSET—SYOSSET TRIPLEX—(921-5810). #1—*A League of Their Own.* #2—*Universal Soldier.* #3—*Prelude to a Kiss.*

528. SYOSSET—UA CINEMA 150—(364-0700). *Batman Returns.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Lethal Weapon 3.* #2—*Patriot Games.* #3—*Batman Returns.* #4—*Boomerang.* #5—*Pinocchio.* #6—*Universal Soldier.* #7—*Class Act.* #8—*Cool World.* #9—*Alien 3.* #10—*Deep Cover.* #11—*Unlawful Entry.* #12—*Basic Instinct.* #13—*Sister Act.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—*Universal Soldier.* #2—*Boomerang.* #3—Through 7/16: *Batman Returns.* Beg. 7/17: *Honey, I Blew Up the Kid.*

533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*Far and Away.* #2—*Beethoven; whtm.* #3—*Prelude to a Kiss.* #4—*My Cousin Vinny.* #5—*A League of Their Own.* #6—*Housesitter.*

534. WESTBURY—WESTBURY—(333-1911). #1—*Howards End.* #2—*Boomerang.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*Universal Soldier.* #2—*Unlawful Entry.* #3—*A League of Their Own.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*Housesitter.* #2—*Sister Act; Pinocchio.* #3—*Cool World; Patriot Games; Prelude to a Kiss.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Batman Returns.* #2—*Boomerang.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Prelude to a Kiss.* #2—*Batman Returns.* #3—*Universal Soldier.* #4—*Unlawful Entry.* #5—*Cool World.* #6—*Boomerang.* #7—*Sister Act.* #8—*Beethoven; Far and Away.* #9—*A League of Their Own.* #10—*Housesitter.* #11—*Patriot Games.* #12—*My Cousin Vinny.* #13—*Lethal Weapon 3.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*Universal Soldier.* #2—*Batman Returns.* #3—*My Cousin Vinny.* #4—*Far and Away.* #5—*Housesitter.* #6—*Sister Act.* #7—*A League of Their Own.* #8—*Unlawful Entry.* #9—*Lethal Weapon 3.* #10—*Boomerang.* #11—*Pinocchio; Basic Instinct.* #12—*Patriot Games.* #13—*Cool World; Prelude to a Kiss.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Universal Soldier.* #2—*Prelude to a Kiss.* #3—*Cool World.* #4—*A League of Their Own.* #5—*Unlawful Entry.* #6—*Batman Returns.* #7—*Sister Act.* #8—*Boomerang.* #9—Through 7/16: *Pinocchio; Patriot Games.* Beg. 7/17: *Man Trouble.* #10—Through 7/16: *Housesitter; Lethal Weapon 3.* Beg. 7/17: *Honey, I Blew Up the Kid.*

611. CORAM—PINE—(698-6442). #1—*Sister Act.* #2—*Pinocchio; Patriot Games.* #3—*A League of Their Own.* #4—*Cool World.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*Prelude to a Kiss.* #2—*Cool World.* #3—*A League of Their Own.* #4—*Batman Returns.* #5—Through 7/16: *Patriot Games.* Beg. 7/17: *A Stranger Among Us.*

613. ELWOOD—ELWOOD—(499-7800). #1—*Sister Act.* #2—*Housesitter.*

616. HUNTINGTON—SHORE—(421-5200). #1—*A League of Their Own.* #2—*Pinocchio; Lethal Weapon 3.* #3—*Patriot Games.* #4—*Prelude to a Kiss.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *Batman Returns.*

618. ISLIP—ISLIP—(581-5200). #1—*Universal Soldier.* #2—*Cool World.* #3—*Unlawful Entry.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). #1—*Unlawful Entry.* #2—*Patriot Games; Pinocchio.* #3—*Housesitter.* #4—*Batman Returns.*

620. LINDENHURST—LINDENHURST—(957-5400). Through 7/16: *Beethoven; White Men Can't Jump.* Beg. 7/17: *Encino Man.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*A League of Their Own.* #2—*Prelude to a Kiss.* #3—*Batman Returns.* #4—*Universal Soldier.* #5—*Boomerang.* #6—*Cool World.* #7—*Pinocchio; Housesitter.* #8—*Sister Act.*

623. NORTHPORT—NORTHPORT—(261-8600). Through 7/16: *Beethoven; White Men Can't Jump.* Beg. 7/17: *Encino Man.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*Universal Soldier.* #2—*Prelude to a Kiss.* #3—*Cool World.* #4—*A League of Their Own.* #5—*Boomerang.* #6—*Batman Returns.* #7—Through 7/16: *Batman Returns.* Beg. 7/17: *A Stranger Among Us.* #8—*Unlawful Entry.* #9—Through 7/16: *Pinocchio; Unlawful Entry.* Beg. 7/17: *Man Trouble.* #10—*Sister Act.* #11—Through 7/16: *Lethal Weapon 3.* Beg. 7/17: *Honey, I Blew Up the Kid.* #12—*Housesitter.* #13—*Patriot Games.*

627. PORT JEFFERSON—TWIN—(928-6555). #1—*Batman Returns.* #2—*A League of Their Own.*

630. SAG HARBOR—SAG HARBOR—(725-0010). *Raise the Red Lantern; Mediterraneo.*

632. SAYVILLE—SAYVILLE CINEMAS—(589-0040). #1—*Pinocchio; Far and Away.* #2—*A League of Their Own.* #3—*Batman Returns.*

633. SMITHTOWN—SMITHTOWN—(265-1551). Through 7/16: *Beethoven; White Men Can't Jump.* Beg. 7/17: *Encino Man.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*Universal Soldier.* #2—*Unlawful Entry.* #3—Through 7/16: *Boomerang.* Beg. 7/17: *Patriot Games.* #4—Through 7/16: *Sister Act.* Beg. 7/17: *Honey, I Blew Up the Kid.* #5—Through 7/16: *Pinocchio; Housesitter.* Beg. 7/17: *Man Trouble.*

635. STONY BROOK—LOEWS—(751-2300). #1—*A League of Their Own.* #2—*Cool World.* #3—*Sister Act.*

636. WEST ISLIP—TWIN—(669-2626). #1—*Pinocchio; Lethal Weapon 3.* #2—*Sister Act.*

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*Patriot Games.* #2—*Unlawful Entry.*

639. WESTHAMPTON—WESTHAMPTON—(288-1500). *Batman Returns.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*Batman Returns.* #2—*Prelude to a Kiss.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*A League of Their Own.* #2—*Patriot Games.* #3—*Lethal Weapon 3.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*Housesitter.* #2—*A League of Their Own.*

704. HARRISON—CINEMA—(835-9800). *Patriot Games.*

705. HARTSDALE—CINEMA—(428-2200). #1—*Batman Returns.* #2—*Prelude to a Kiss.* #3—*Cool World.* #4—*Universal Soldier.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Housesitter.* #2—*Patriot Games.* #3—*Boomerang.* #4—*A League of Their Own.* #5—*Pinocchio; Lethal Weapon 3.* #6—*Unlawful Entry.* #7—*Prelude to a Kiss.* #8—*Batman Returns.* #9—*Universal Soldier.* #10—*Sister Act.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *A League of Their Own.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Batman Returns.* #2—*Universal Soldier.* #3—Through 7/16: *Housesitter.* Beg. 7/17: *Man Trouble.* #4—*Unlawful Entry.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*Unlawful Entry.* #2—*Sister Act.* #3—*Pinocchio.* #4—*A League of Their Own.* #5—*Cool World; Patriot Games.*

714. PEEKSKILL—BEACH—(737-6262). #1—*Batman Returns.* #2—*Universal Soldier.* #3—*Patriot Games; Pinocchio.* #4—*Prelude to a Kiss.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Pinocchio.* #2—*The Player.* #3—*Sister Act.* #4—*Unlawful Entry; Far and Away.*

716. PELHAM—PICTURE HOUSE—(738-3160). *Housesitter.*

718. RYE—RYE RIDGE—(939-8177). #1—*Pinocchio; The Player.* #2—*Sister Act.*

719. SCARSDALE—FINE ARTS—(723-6699). *Howards End.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Pinocchio.* #2—*The Player.* #3—*Sister Act.* #4—*Unlawful Entry.*

723. YONKERS—MOVIELAND—(793-0002). #1—*Universal Soldier.* #2—*Boomerang.* #3—*Cool World.* #4—*Batman Returns.* #5—*Prelude to a Kiss.* #6—*Housesitter.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—*Prelude to a Kiss.* #2—*Batman Returns.* #3—*Lethal Weapon 3; Pinocchio.* #4—*A League of Their Own.* #5—*Far and Away.* #6—*Housesitter.* #7—*Universal Soldier.*

Rockland County

753. NANUET—MOVIES—(623-0211). #1—*Howards End.* #2—*Batman Returns.* #3—*Alien 3.* #4—*Batman Returns.* #5—*Housesitter.*

755. NEW CITY—CINEMA 6—(634-5100). #1—*Universal Soldier.* #2—*Sister Act.* #3—*A League of Their Own.* #4—*Patriot Games.* #5—*Lethal Weapon 3.* #6—*Housesitter; Pinocchio.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*Unlawful Entry.* #2—*Batman Returns.*

757. NYACK—CINEMA EAST—(358-6631). *A League of Their Own.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*Prelude to a Kiss.* #2—*Sister Act.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *Unlawful Entry.*

762. SPRING VALLEY—CINEMA 59—(425-1428). #1—*Housesitter.* #2—*The Player; Pinocchio.*

764. LAFAYETTE—(357-6030). *Batman Returns.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—(775-0070). #1—*Cool World.* #2—*Housesitter.*

801. DANBURY—CROWN CINE—(743-2200). #1—*Patriot Games.* #2—*A League of Their Own.* #3—*Pinocchio; Unlawful Entry.*

802. DANBURY—CROWN CINEMA—(748-2923). #1—*Batman Returns.* #2—*Prelude to a Kiss.*

803. DANBURY—CROWN PALACE—(748-7496). #1—*Universal Soldier.* #2—*Boomerang.* #3—*Sister Act.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*Pinocchio; Housesitter.* #2—*Universal Soldier.*

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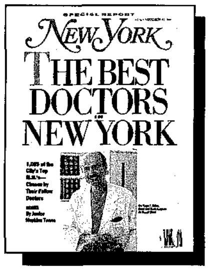

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MOVIES

807. GREENWICH—CINEMA—(869-6030). #1—*Housesitter.* #2—*Howards End.*

808. GREENWICH—CROWN PLAZA—(869-4030). #1—*A League of Their Own.* #2—*Cool World.* #3—*Patriot Games.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—Through 7/16: *Patriot Games.* Beg. 7/17: *Honey, I Blew Up the Kid.* #2—*Batman Returns.*

810. NORWALK—CINEMA—(838-4504). #1—*Unlawful Entry.* #2—*Boomerang.*

813. SOUTH NORWALK—SONO—(866-9202).7/14–20: *Delicatessen* (1992). 7/17–20: *The Mambo Kings* (1991). 7/21–27: *Mediterraneo* (1992).

815. STAMFORD—CROWN AVON—(324-9205). #1—*Universal Soldier.* #2—*Unlawful Entry.*

816. STAMFORD—CROWN CINEMA—(324-3100). #1—*Prelude to a Kiss.* #2—*Sister Act.* #3—*Boomerang.*

817. STAMFORD—CROWN RIDGEWAY—(323-5000). #1—*Batman Returns.* #2—*Lethal Weapon 3; Pinocchio.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*Batman Returns.* #2—*Cool World.* #3—*Boomerang.* #4—*Universal Soldier.* #5—Through 7/16: *Pinocchio; Housesitter.* Beg. 7/17: *Honey, I Blew Up the Kid.* #6—Through 7/16: *Lethal Weapon 3.* Beg. 7/17: *Man Trouble.*

819. TRUMBULL—CROWN CINEMA—(374-0462). #1—*Batman Returns.* #2—*Sister Act.* #3—*Boomerang.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*A League of Their Own.* #2—*Prelude to a Kiss.* #3—*Patriot Games.* #4—*Batman Returns.*

821. WESTPORT—POST—(227-0500). *Cool World.*

822. WILTON—CINEMA—(762-5678). *Sister Act.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN CINEMA FIVE—(997-6873). #1—*Unlawful Entry.* #2—*A League of Their Own.* #3—*Batman Returns.* #4—*Universal Soldier; Pinocchio.* #5—*Cool World.*

901. JERSEY CITY—HUDSON CINEMA 4—(434-1414). #1—*Boomerang.* #2—*Batman Returns.* #3—*Unlawful Entry.* #4—*Universal Soldier.*

902. JERSEY CITY—NEWPORT CENTER—(626-3200). #1—*Universal Soldier.* #2—*Universal Soldier.* #3—*Batman Returns.* #4—*Cool World.* #5—*Prelude to a Kiss.* #6—*Unlawful Entry.* #7—*A League of Their Own.* #8—*Boomerang.* #9—*Housesitter; Sister Act.*

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Patriot Games; Pinocchio.* #2—*Cool World.* #3—*Housesitter; Lethal Weapon 3.* #4—*Sister Act.* #5—*A League of Their Own.* #6—*Unlawful Entry.* #7—*A League of Their Own.* #8—*Prelude to a Kiss.*

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Batman Returns.* #2—*Batman Returns.* #3—*Universal Soldier.* #4—*Boomerang.* #5—*Boomerang.* #6—*Universal Soldier.*

906. GUTTENBERG—GALAXY TRIPLEX—(854-6540). #1—*Housesitter.* #2—*Lethal Weapon 3.* #3—*Patriot Games.*

908. UNION CITY—SUMMIT THEATER—(865-2886). #1—*Lethal Weapon 3; Patriot Games.* #2—*Class Act; Housesitter; Alien 3.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900).*Boomerang.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*Universal Soldier.* #2—*Batman Returns.*

912. CEDAR GROVE—CINEMA 23—(857-0877). #1—*Unlawful Entry.* #2—*Patriot Games.* #3—*Boomerang.* #4—*Pinocchio; Universal Soldier.* #5—*Cool World.*

916. MILLBURN—MILLBURN—(376-0800). #1—*Housesitter.* #2—*Unlawful Entry.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Howards End.* #2—*Housesitter.* #3—*Sister Act.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Unlawful Entry; Cool World.* #2—*Pinocchio; Class Act.*

919. NEWARK—ALL-JERSEY MULTIPLEX—(817-8100). #1—*A League of Their Own.* #2—*Lethal Weapon 3.* #3—*Prelude to a Kiss.* #4—*Cool World.* #5—*Boomerang.* #6—*Boomerang.* #7—*Batman Returns.* #8—*Universal Soldier.* #9—*Basic Instinct; Pinocchio.* #10—*Unlawful Entry.* #11—*Patriot Games.* #12—*Sister Act.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*Prelude to a Kiss.* #2—*Batman Returns.* #3—*A League of Their Own.*

922. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*Prelude to a Kiss.* #2—*Batman Returns.* #3—*Patriot Games.*

AREA CODE 908

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888).*Pinocchio; My Cousin Vinny.*

931. CRANFORD—CRANFORD—(276-9120). #1—*Housesitter.* #2—*Far and Away.*

932. ELIZABETH—ELMORA—(352-3483). *Universal Soldier.*

933. LINDEN—LINDEN FIVE—(925-9787). #1—*Unlawful Entry.* #2—*Boomerang.* #3—*Batman Returns.* #4—*Sister Act.* #5—*Universal Soldier.*

934. ROSELLE PARK—NEW PARK—(241-2525). #1—*Cool World.* #2—*Universal Soldier.* #3—*Boomerang.* #4—*A League of Their Own.* #5—*Unlawful Entry.*

935. UNION—LOST PICTURE SHOW—(964-4497). *Howards End.*

936. UNION—UNION—(686-4373). #1—*A League of Their Own.* #2—*Cool World.*

937. WESTFIELD—RIALTO—(232-1288). #1—*A League of Their Own.* #2—*Prelude to a Kiss.* #3—*Universal Soldier.*

938. WESTFIELD—TWIN—(654-4720). #1—*Pinocchio; The Playboys.* #2—*Sister Act.*

AREA CODE 201

Bergen County

950. BERGENFIELD—CINEMA 5—(385-1600). #1—*A League of Their Own.* #2—*Batman Returns.* #3—*Cool World.* #4—*Housesitter.* #5—*Universal Soldier.*

951. CLOSTER—CLOSTER—(768-8800).*Sister Act.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*A League of Their Own.* #2—*Cool World.* #3—*Batman Returns.* #4—*Housesitter.*

953. EMERSON—QUAD—(261-1000). #1—*Cool World.* #2—*Patriot Games.* #3—*Sister Act.* #4—*Boomerang.*

959. PARAMUS—CINEMA 35—(845-5070). *My Cousin Vinny; Beethoven.*

961. PARAMUS—ROUTE 4—(487-7909). #1—*Universal Soldier.* #2—*Pinocchio; Patriot Games.* #3—*Sister Act.* #4—*Prelude to a Kiss.* #5—*A League of Their Own.* #6—*Batman Returns.* #7—*Universal Soldier.* #8—*A League of Their Own.* #9—*Cool World.* #10—*Universal Soldier.*

962. PARAMUS—ROUTE 17—(843-3830). #1—*Housesitter.* #2—*Boomerang.* #3—*Boomerang.*

964. RAMSEY—LOEWS INTERSTATE—(327-0153). #1—*Batman Returns.* #2—*A League of Their Own.*

965. RIDGEFIELD—PARK 10—(440-6661). #1—*Boomerang.* #2—*Unlawful Entry.* #3—*Prelude to a Kiss.* #4—*Patriot Games.* #5—*Cool World.* #6—*Sister Act.* #7—*Housesitter.* #8—*Batman Returns.* #9—*A League of Their Own.* #10—*Pinocchio; Lethal Weapon 3.* #11—*A League of Their Own; Universal Soldier.*

966. RIDGEFIELD PARK—RIALTO—(641-0617). #1—*Patriot Games.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*Cool World.* #2—*Patriot Games.* #3—*A League of Their Own.* #4—*Unlawful Entry.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*My Cousin Vinny; Alien 3.* #2—*White Men Can't Jump; Ferngully.* #3—*Beethoven; The Player.*

970. TENAFLY—CINEMA 4—(871-8889). #1—*Howards End.* #2—*Patriot Games.* #3—*Prelude to a Kiss.* #4—*Pinocchio; Unlawful Entry.*

971. WASHINGTON TOWNSHIP—CINEMA—(666-8020). #1—*Prelude to a Kiss.* #2—*Housesitter.* #3—*Lethal Weapon 3; Pinocchio.*

972. WESTWOOD—PASCACK—(664-3200). #1—*Batman Returns.* #2—*A League of Their Own.* #3—*Unlawful Entry.* #4—*Universal Soldier.*

BRIEF MOVIE REVIEWS

COMPILED BY KATE O'HARA

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may be inappropriate for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
NC-17:	**No children under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York's* critic.**

THE ADJUSTER—(1 hr. 40 min.; 1992) Canadian director Atom Egoyan's black comedy about an insurance adjuster and his family whose bourgeois life is disrupted when a new acquaintance decides to include them in his extravagant sexual fantasies. R. **10, 44**

ALIEN 3—(2 hrs. 18 min.; 1992) In the third installment of this science-fiction series, Sigourney Weaver is stranded on a remote prison planet inhabited by unarmed ex-convicts when the alien once again rears its ugly head. Dir. by David Fincher. R. **33, 59, 530, 753, 908, 969**

BASIC INSTINCT—(2 hrs. 3 min.; 1992) The new exploitation thriller about sex and murder is not so much erotic as nasty. Otherwise the movie is cold and grim and, for all its thrills, quite mechanical. No one can say that director Paul Verhoeven and writer Joe Eszterhas have much joy in them. In San Francisco, a wealthy rock star, silk-scarved to his bed, is murdered. Detective Nick Curran (Michael Douglas) and his partner, Gus (George Dzundza), visit the dead man's girlfriend, Catherine Tramell (Sharon Stone). Guilty or innocent, Catherine is a nasty broad out of old pulp novels who lures men to destruction. Playing this male fantasy of a dangerous woman, Stone gives smirky, flat readings. Douglas, on the other hand, is rather effective. His Nick has gone over the top; he's dead inside, sexually arousable only at the point of fear. Apart from Douglas's performance, the movie is sleek and empty, with lots of mean touches to rouse the jaded. Catherine, it turns out, is bisexual. She has a female lover, Roxy (Leilani Sarelle)—bruised-fruit lips and cheeks—who watches her make love to Nick and other men. But the movie is empty not only of sympathetic feeling for women but of dramatic feeling. (4/6/92) R. **33, 45, 59, 89, 160, 320, 511, 512, 522, 530, 608, 919**

BATMAN RETURNS—(2 hrs. 5 min.; 1992) *Batman Returns* will be famous for the acting of Michelle Pfeiffer. She is the truly spectacular element in this most spectacular of Pop films. When we first see Pfeiffer, she's Selina Kyle, a disheveled, terrified secretary, slave to Max Shreck (Christopher Walken), the vicious financier who rules Gotham City. Vague and disorganized as she is, Selina is a threat to him—she asks *questions*—and he pushes her out a window. She falls and lands on the pavement, where alley cats revive her, biting on her fingers. And when Selina is reborn as Catwoman, Pfeiffer explodes, tearing Selina's apartment to pieces in a fury. In her new glistening-black skin, she's fast and lithe, a sort of etherealized dominatrix. Catwoman enters a scene by doing a series of rapid forward flips and says "Meow" with just enough weary contempt to suggest that this feline is not unacquainted with irony. Just like Selina, who meets Bruce Wayne and can't quite connect with him, Catwoman can't find fulfillment. She's excited by Batman (her perfect mate in so many ways) but also fights with him—their scenes together are a cross between sexual comedy and sexual torment. Like Bruce Wayne, Catwoman is split off from herself, two halves that can't come together or find satisfaction. Director Tim Burton works with even greater freedom of imagination than the first time and with a more sustained drive. We know the elements of his style—the cool, lonely purple light, the black-on-black compositions, the sinister carnivallike atmosphere. *Batman Returns* is impressive, yet exhausting; there are too many climaxes, too many ideas that remain undeveloped, too many deaths and rebirths. Batman (Michael Keaton) himself seems as silent and lost within his own movie as he was the first time. If only *Batman Returns* were about something besides style and mood. (7/13/92) PG-13. **9, 19, 24, 33, 60, 67, 85, 91, 152, 155, 157, 158, 160, 204, 206, 208, 210, 211, 213, 217, 218, 219, 220, 222, 300, 301, 306, 313, 317, 318, 322, 406, 502, 503, 505, 506, 507, 517, 520, 523, 524, 528, 530, 532, 603, 606, 608, 610, 612, 617, 619, 621, 625, 627, 632, 639, 700, 705, 706, 708, 714, 723, 724, 753, 756, 764, 802, 809, 817, 818, 819, 820, 900, 901, 902, 905, 905, 911, 919, 920, 922, 933, 950, 952, 961, 964, 965, 972**

THE BEST INTENTIONS—(3 hrs. 2 min.; 1992) In Swedish with English subtitles. In a screenplay based on the lives of his own parents, Ingmar Bergman tells of a penniless theology student, his beautiful upper-class wife, and their struggle to maintain their marriage in the face of great opposition from their families and a rigid social class system. Directed by Bille August. With Samuel Froler and Pernilla August. NR. **9, 61**

BLAST 'EM—(1 hr. 40 min.; 1992) Joseph Blasioli directs a documentary on the world of paparazzi, focusing on Victor Malafronte, a New York–based professional who personifies the new breed of aggressive—and sometimes assaultive—photographers. R. **1**

BOOMERANG—(1 hr. 58 min.; 1992) Reviewed in this issue. R. **2, 12, 18, 26, 36, 52, 67, 85, 91, 150, 152, 155, 157, 158, 160, 210, 211, 213, 216, 218, 220, 222, 300, 303, 304, 305, 307, 314, 317, 318, 322, 406, 500, 505, 510, 512, 514, 516, 517, 530, 532, 534, 603, 606, 608, 610, 621, 625, 634, 706, 723, 803, 810, 816, 818, 819, 901, 902, 905, 910, 912, 919, 933, 934, 953, 962, 965**

CABEZA DE VACA—(1 hr. 51 min.; 1992) A mix of brilliant scenes and maddening boredom. Directed by the former documentary-maker Nicolas Echevarria, this Mexican epic is about a conquistador who loses his moorings (literally and figuratively) and goes native. Shipwrecked off the coast of Florida in 1528, Álvar Núñez Cabeza de Vaca (a real man) was picked up by the Spaniards eight years later, half starved, on the Pacific coast of Mexico. Echevarria shows us what happened in the eight years. Waylaid by natives, Álvar becomes the slave of an itinerant shaman and his screeching dwarf assistant; later he becomes a wandering shaman himself. Echevarria has captured the bewildering strangeness of the European's experience of the other. He reproduces Álvar's confusion for us: Baffled, we are nevertheless amazed, and even overpowered, by individual moments. (6/8/92) R. **10**

THE CASTLE OF CAGLIOSTRO—(1 hr. 40 min.; 1992) In Japanese with English subtitles. An animated adventure film starring the Wolf, a notorious catburglar, from Hayao Miyazaki, one of Japan's leading animators. NR. **11**

COOL WORLD—(1 hr. 42 min.; 1992; 1992) Director Ralph Bakshi intertwines live action with animation in a tale about a cartoonist (Gabriel Byrne) who gets drawn into his own comic strip. With Kim Basinger as an animated temptress and Brad Pitt as detective Frank Harris, the only other human in the fantasy world. G. **5, 18, 24, 32, 62, 67, 85, 152, 158, 160, 210, 216, 219, 220, 222, 300, 302, 305, 309, 315, 319, 406, 504, 505, 507, 512, 517, 523, 524, 530, 601, 606, 608, 610, 611, 612, 618, 621, 625, 635, 705, 709, 723, 800, 808, 818, 821, 900, 902, 904, 912, 918, 919, 934, 936, 950, 952, 953, 961, 965, 967**

DAUGHTERS OF THE DUST—(1 hr. 53 min.; 1991) Julie Dash's debut feature follows the women of a Gullah family (descendants of West African slaves) as they migrate from the Sea Islands off the South Carolina/Georgia coast to the North. NR. **10**

DELICATESSEN—(1 hr. 37 min.; 1992) An exhaustingly inventive new comedy by the young French filmmaking team of Jean-Pierre Jeunet and Marc Caro. Set in a post-apocalyptic future without livestock, it's the story of an innocent, Louison (Dominique Pinon), who takes a job as a handyman in a lonely building whose landlord routinely slaughters newcomers, turning the*Sister Act.*m into cutlets and sausage for his tenants. Louison's brush with the meat-grinder becomes a pretext for conjuring a whole shabby postmodern future inspired by comic strips, silent comedies, Loony Tunes, Rube Goldberg, and dystopias like *1984* and *Brazil*. The credits say this movie's "presented by" Terry Gilliam, which is as much a warning as an inducement. Jeunet and Caro are too eager to be caught in the act of being clever—the movie gets lost in the funhouse of its own flamboyance. Amid all the lunacy and murder, love and life bloom, proving Louison's wisdom when he claims we must always be forgiving because "no one is entirely evil." Jeunet and Caro obviously agree, and they've made something rare: a sweet-natured comedy about cruelty. (Powers, 4/13/92) NR. **3, 49, 813**

ENCINO MAN—(1 hr. 38 min.; 1992) The social life of two high-school geeks takes a turn for the cool when they discover a prehistoric caveman buried in their backyard. With Sean Astin and Pauly Shore. Directed by Les Mayfield. PG. **511, 601, 521, 620, 623, 633**

★ **EUROPA, EUROPA—**(1 hr. 57 min.; 1991) In German and Russian with English subtitles. Young Solly Perel (Marco Hofschneider), a good-looking teenager, a German Jew, is adopted first by the Russians and then, after Hitler invades the Soviet Union, by Nazi soldiers. The boy, who has bright eyes and a ripe mouth, is admired by both men and women, many of whom try to peel off his clothes. Beneath his garments, his circumcised member eager to make its appearance remains his potential betrayer. Written and directed by Agnieszka Holland, this comic epic of survival is amazingly, a true story, based on Solly's memoirs. Holland has the sense to stage the material as a comedy of bizarre coincidences and escapes, a tall tale that happens to be true. (7/15/91) R. **14**

FAR AND AWAY—(2 hrs. 18 min.; 1992) The new Ron Howard film is boisterous and noisy American stuff, a violent pop epic about Irish immigration 100 years ago. Tom Cruise, the bellicose son of a poor tenant farmer in Western Ireland, runs away to America with the aristocratic landlord's daughter (Nicole Kidman), who's also running away. She calls him "boy" and refuses to regard him as her social equal. Yet she's attracted. On the one hand, Howard, a good-humored director, has an affectionate, teasing view of human nature. *Far and Away* doesn't take itself seriously (the inflation is visual, not thematic). On the other hand, nothing in it is remotely convincing at the physical level. Yet Far and Away is going to be a hit, and deservedly so, because the stars work together. Tom Cruise is not an interesting actor and probably never will be, but he's not a self-satisfied actor either. Working with his wife, Nicole Kidman, may have brought out this engagingly unspoiled side in Cruise. Kidman is extremely entertaining. Her acting is rudimentary, but she has great instincts—so broad and secure a sense of how to play a proper but lustful Irish lady that the role should make her a popular star. The movie is a touch not only of the Old Sod but of Old Hollywood. As a crowd pleaser, Ron Howard has no shame. (5/25/92) PG-13. **20, 38, 59, 66, 89, 311, 314, 511, 533, 606, 608, 632, 715, 724, 931**

FOR SASHA—(1 hr. 50 min.; 1992) In French with English subtitles. A former professor emigrates with a former student—now his lover—to Israel, giving up everything to live on a kibbutz. But a visit from three friends and the sudden outbreak of the Six Day War forces the couple to reevaluate their choices. NR. **55, 321, 522**

THE HAIRDRESSER'S HUSBAND—(1 hr. 24 min.; 1992) In French with English subtitles. The erotic obsessions of Patrice Leconte may yield a great movie someday, but this isn't it. In a French coastal town in the forties, a boy, twelve, becomes infatuated with the fleshy hairdresser who works in his local barbershop. Years later, as a middle-aged man (played by Jean Rochefort), he marries a beautiful young hairdresser (Anna Galiena) in the same town, and they commence a folie à deux in the shop itself, shutting out life, living only for each other. The movie is not about passion; it's about a bizarrely specialized male fantasy—the hairdresser as dumb earth mother. In this one-sided scheme, the young woman is fully content to remain the object of her husband's fancy; she fears only the waning of his desire. Leconte has the good sense not to inflate this placid fantasy, but his work is so serene that it's like something watched through a half snooze. Rochefort is the best thing in it. (6/22/92) NR. **81**

★ **HEAR MY SONG—**(1 hr. 44 min.; 1992) In an unnamed English city, Mickey (Adrian Dunbar), a conniving young Irish theater impresario, wants to book entertainment suitable for the Irish community. He imports a legendary tenor—the incomparable Josef Locke, who had tax problems and fled England for his native Ireland 25 years earlier. A man shows up claiming to be Locke, but he's an impostor. Disgraced, Mickey returns to Ireland to find the real thing. Peter Chelsom, who wrote the screenplay (with Dunbar) and also directs, has a terrific touch—eccentric yet sure and light. With Ned Beatty, showing tremendous panache as the formidable Locke. (2/10/92) R. **3**

HONEY, I BLEW UP THE KID—(1 hr. 29 min.; 1992) Three years after shrinking (and ultimately unshrinking) his children, scientist Wayne Szalinski still hasn't learned his lesson. This time, baby Adam toddles in front of an enlargement ray and grows to be 112 feet tall. With Rick Moranis and Marcia Strassman. Directed by Randal Kleiser. PG. **10, 26, 34, 44, 66, 85, 300, 319, 406, 517, 532, 610, 625, 634, 809, 818**

HOUSESITTER—(1 hr. 42 min.; 1992) High-pitched and repetitive, Frank Oz's new comedy keeps pushing for laughs in a basically unfunny situation. Steve Martin plays Newton Davis, a Boston architect whose life is going nowhere. Martin, sulking and dropping his shoulders, gives a very sympathetic portrayal of this infantile and depressed man. He meets a waitress, Gwen (Goldie Hawn), and they spend the night together. Gwen is a tough bird, a resourceful loner who instinctively and compulsively lies to people. The mood of their first scene together is tentative and ambiguous—it's Oz's best moment as a director. When Gwen wakes up in the morning and Davis has vanished, she pulls herself together and without a moment's hesitation moves into an empty country house that Davis has built, passing herself off as Davis's wife. As Gwen, Goldie Hawn isn't adorable; she's grasping and desperate, but she has a rough-and-ready adaptability that makes her almost likable. When Davis shows up, he's enraged, but he agrees to go along with the fiction. Both Davis and Gwen, who appear to detest each other, now tell wilder and wilder fibs. Gwen may be an interesting movie character, but the filmmakers have placed this hostile loser at the center of a giddy, forties-style screwball comedy, and she doesn't fit. Embarrassing. With Dana Delany, Donald Moffat, and Julie Harris. (6/15/92) PG. **19, 20, 25, 38, 53, 68, 87, 160, 200, 213, 219, 220, 300, 302, 304, 310, 315, 319, 321, 406, 503, 506, 513, 517, 520, 522, 524, 533, 601, 606, 608, 610, 613, 619, 621, 625, 634, 703, 706, 708, 716, 723, 724, 753, 755, 762, 800, 805, 807, 818, 902, 904, 906, 908, 916, 917, 931, 950, 952, 962, 965, 971**

★ **HOWARDS END—**(2 hrs. 20 min.; 1992) The images in this Merchant Ivory adaptation of E. M. Forster's great novel are weighted and dark, with mysterious power, and the movie as a whole has extraordinary poise and spirit. Vanessa Redgrave is Ruth Wilcox, the dying mistress of the country farmhouse Howards End, which may stand for what's best in the England of 1910; Anthony Hopkins is her brusque, intelligent, but fatally limited husband, Henry, a millionaire in the rubber trade, the very soul of the Empire. After Mrs. Wilcox dies, Henry proposes marriage to Margaret Schlegel (Emma Thompson), one of two intellectual, liberal sisters living on a private income in London. Thompson does an amazing job playing a radiantly sane person; she becomes the moral center of the movie. And Helena Bonham Carter is extraordinary as Margaret's impetuous sister Helen, who becomes the champion of a culture-hungry but impoverished young clerk, Leonard Bast (Sam West). (3/9/92) PG. **50, 206, 514, 523, 534, 719, 753, 807, 917, 935, 970**

A LEAGUE OF THEIR OWN—(2 hrs. 4 min.; 1992) Reviewed in this issue. PG. **9, 19, 22, 41, 64, 80, 152, 158, 160, 200, 204, 206, 214, 217, 219, 302, 304, 313, 315, 319, 401, 406, 503, 504, 505, 506, 513, 517, 522, 524, 526, 527, 533, 600, 606, 608, 610, 611, 612, 616, 621, 625, 627, 632, 635, 702, 703, 706, 707, 709, 724, 755, 757, 801, 808, 820, 900, 902, 904, 919, 920, 934, 936, 937, 950, 952, 961, 964, 965, 967, 972**

L'ELEGANT CRIMINEL—(2 hrs; 1992) In French with English subtitles. A character study of one of France's most colorful rogues, Pierre Lacenaire—a man of great wit and intelligence and little remorse—who swindled, murdered, and finally demanded his own execution. With Daniel Auteuil. Directed by Francis Girod. NR. **13**

LETHAL WEAPON 3—(1 hr. 58 min.; 1992) Pathetic. People are run over, shot, kicked, punched, burned, axed, electrocuted, mashed, and buried alive in cement, and through everything Mel Gibson, who gets mashed a few times himself, keeps cracking little jokes and one-upping the other characters. Gibson's Sergeant Riggs is a flake who refuses to take anything seriously. One appreciates Gibson's attempt to avoid the somber clichés of old police movies; he wants to keep things loose and silly, to have a good time for himself and entertain the audience. But even as fantasy the role has gone sour: The gleam in Gibson's eye is beginning to look fatuous. He's becoming a hog and a clown, a mass of hyperactive reflexes and "charm" without meaning. What seemed an acceptable movie convention of reckless bravery a few years ago now seems way off; producer Joel Silver and director Richard Donner just don't get it. The main person Gibson one-ups is, of course, Danny Glover, whose Sergeant Murtaugh is only a few days away from retirement at the beginning of the movie. As always, Murtaugh is upset because Riggs keeps getting him in trouble. Glover must be in trouble, too, because his performance gets and more embarrassing as the series goes on. (6/1/92) R. **18, 33, 51, 87, 150, 158, 160, 200, 203, 219, 302, 310, 318, 406, 503, 522, 524, 530, 606, 608, 610, 616, 625, 636, 702, 706, 724, 755, 817, 818, 904, 906, 908, 919, 965, 971**

LOVERS—(1 hr. 43 min.; 1992) Vincente Aranda's stylish, erotic thriller based on a real-life murder scandal in Madrid, involving a young man (Jorge Sanz) and his naïve fiancée (Maribel Verdu), fresh from the provinces, and a sultry widow (Victoria Abril) who seduces them into a dangerous world of sensual pleasures. NR. **10, 38**

MAN TROUBLE—(1 hr. 40 min.; 1992) A classical singer (Ellen Barkin) with security problems turns to the shady owner (Jack Nicholson) of an unsuccessful guard-dog agency for help. Directed by Bob Rafelson. PG-13. **7, 19, 33, 59, 67, 87, 219, 311, 319, 406, 503, 514, 517, 610, 625, 634, 708, 818**

MEDITERRANEO—(1 hr. 32 min.; 1991) A bittersweet tale of eight Italian soldiers sent to garrison a remote Greek island during World War II. But when their ship sinks, leaving them stranded, they forget their original purpose altogether and form a small Greek-Italian community. Dir. by Gabriele Salvatores. NR. **3, 63, 79, 522, 630, 813**

MONSTER IN A BOX—(1 hr. 28 min.; 1992) Spalding Gray's monologue is ostensibly about two things he can't do—take a vacation with any real pleasure and finish the gigantic novel that he has been carrying around in a box for years. As he speaks, the novel sits menacingly on a table in front of him. He tells us that his mother committed suicide, and also that the novel, autobiographical in content, touches on the hero's relationship with his mom—we can guess that his unresolved feelings about his mother's death are hanging him up. Those emotions are the invisible spine of the piece. The explicit material is mostly wild comedy about his adventures in Los Angeles, Moscow, and Nicaragua. His own mess—his phobias and misadventures—takes up the foreground; the comic pose is that of a man looking only for sanity and reason and encountering nothing but irrationality, especially in himself. As he talks, he circles back to his themes over and over. In the published version of the monologue, the gracefulness of the weave is there. But in the movie, it's gone. Gray made some cuts, and in the reduced text the remaining sections are now jammed together; at the same time, director Nick Broomfield, a British documentary filmmaker, has shot a fair amount of the material in extreme close-up. Gray's long narrative rhythms, the wandering focus, don't work well inside too determined and insistent a framework. Some of the power of the monologue still comes through, but with Broomfield calling the shots, the great shaggy-dog stories have been clipped and shaven into alien form. (6/22/92) PG-13. **3**

MY COUSIN VINNY—(1 hr. 59 min.; 1992) Two New York college kids, Bill (Ralph Macchio) and Stan (Mitchell Whitfield), get mistakenly arrested in Alabama for murder. Driving into the small old southern town in a tail-finned Caddy, Bill's cousin Vinny (Joe Pesci) shows up to defend them. Vinny, a Brooklyn ambulance chaser who passed the bar on his sixth attempt, has never tried a case before, but he's a tough little mother. He keeps tripping over the massive rectitude of the southern judge (Fred Gwynne), who abominates Vinny's leather jackets, medallions, and Bay Ridge manners. For a while, Joe Pesci looks like a fish out of water—depressed and unengaged. Once we get into the trial, however, Dale Launer's script calls for Vinny's gut-fighter instincts to win out, and Pesci, eyes glinting, comes to life. Jonathan Lynn, the Brit comedy director, obviously loves actors: He gets shrewd performances from Lane Smith and Austin Pendleton. The best thing in the movie, though, is theater actress Marisa Tomei. As Pesci's girlfriend, Tomei is a tough girl with a dirty mouth and an incredible mind for bizarre detail. (3/30/92) R. **59, 320, 515, 521, 533, 606, 608, 930, 959, 969**

NIGHT ON EARTH—(2 hrs. 8 min.; 1992) New York independent filmmaker Jim Jarmusch has become a mild experimentalist offering neither visionary fervor nor formal boldness. *Night on Earth* is composed of five vignettes, set in Los Angeles, New York, Paris, Rome, and Helsinki, all at night, and all involving taxi drivers and passengers. Strangers meet; words are exchanged; the strangers part. We get urban depression in harsh, dark colors, flaked with bits of sardonic wit. After a dismissible opening vignette, with Winona Ryder as a Los Angeles taxi driver who wants to be a mechanic, Jarmusch develops his usual jokes about alienated outsiders meeting and bashing one another. What was a fresh rhythm in *Stranger Than Paradise* has not turned into a powerful new perception of reality—it's more like an impotent new perception of art. The curtness of Jarmusch's methods may, in the end, mark the limits of his interest in the life around him. With Roberto Benigni. (5/18/92) R. **3, 43, 522**

ONE FALSE MOVE—(1 hr. 45 min.; 1992) After a violent drug-inspired killing spree, three outlaws flee to Arkansas—right into the trap that local sheriff Dale "Hurricane" Dixon has waiting for them. R. **1**

PATRIOT GAMES—(1 hr. 55 min.; 1992) Despite a few oddities, *Patriot Games* is well done, but *why* was it done? The elements are familiar: a brave, resolute hero; his endangered family; a network of terrorists; a vengeful killer who won't give up or die. Harrison Ford is Jack Ryan, the ace CIA analyst who first appeared in *The Hunt for Red October*. Ryan, having resigned from the Agency, is in London with his Noble Wife (Anne Archer) and Smart Little Daughter (Thora Birch). By accident, he stumbles into a terrorist operation—a rump faction of the IRA attempting to seize a member of the royal family for ransom. The first time around, Ryan seemed slightly unusual as a movie hero—he used his brains. Here, the most interesting material is the few scenes of Ryan and his colleagues trying to figure out who the terrorists are and where they are hiding out. The rest is action, and though the action is well staged by the Australian director Phillip Noyce, we've all been in that car roaring down the freeway about 30 times before. The IRA members, led by villainous Patrick Bergin, are *terrorists,* i.e., vicious, and they must be destroyed. They have a purely formal and clichéd function. Overall, the movie couldn't be more banal. But James Fox is funny as a dimwitted, ceremonious "royal," and the great cinematographer Donald McAlpine makes Annapolis, Maryland, look lovely. Harrison Ford has his physical authority—the scowl, the controlled rage, the purposeful movement, nothing wasted. In the end, though, Jack Ryan is no longer a CIA man with special intellectual skills, he is Everyman. With Sean Bean. (6/8/92) R. **9, 19, 26, 38, 62, 65, 85, 152, 160, 200, 203, 204, 215, 219, 304, 305, 307, 309, 315, 400, 406, 505, 506, 509, 512, 516, 524, 530, 601, 606, 608, 610, 611, 612, 616, 619, 625, 634, 638, 702, 704, 706, 709, 714, 755, 801, 808, 809, 820, 904, 906, 908, 912, 919, 922, 953, 961, 965, 966, 967, 970**

PEPI, LUCI, BOM—(1 hr. 20 min.; 1980) Pedro Almodóvar's first feature film stars Carmen Maura as a young heiress in Madrid whooping it up at the height of the artistic movement La Movida (1979-1980). NR. **14**

★**THE PLAYBOYS—**(1 hr. 54 min.; 1992) A lovely new Irish film with a classically structured and satisfying narrative, set in a small village in Ireland in 1957. Dominated by church ways, the people lead a pinched, frightened, envious existence. A headstrong and beautiful young woman, Tara (Robin Wright), pregnant but unmarried, breaks water right in the middle of a Sunday sermon; the scandal could not be more public. The town seems obsessed with her and her bastard baby. People arrive at her doorstep suggesting husbands; the fierce old policeman, Brendan (Albert Finney)—a strange man, frightening and frightened of himself—keeps proposing marriage. Is he the father? Director Gillies Mackinnon (who is British) avoids conscious lyricism, but the countryside and the light are beautiful. The narrative moves ahead slowly but steadily, and the moods are by turns sober, romantic, and melodramatic. A group of traveling players, the Playboys, shows up in town. The policeman Brendan fights for Tara against one of the Playboys, Tom (Aidan Quinn), a good-looking young man who may or may not be honest and true. The acting is remarkable, especially from Finney. Written by Shane Connaughton (*My Left Foot*) and Kerry Crabbe. (4/27/92) PG-13. **21, 38, 55, 938**

★**THE PLAYER—**(2 hrs. 3 min.; 1992) In his amazing comeback movie, Robert Altman scores again and again off the great powers of Hollywood, yet this saturnine comedy is so richly ambiguous in its permutations of guilt and innocence, arrogance and shame, that calling it a "satire" seems to limit it. The "hero," Griffin Mill (Tim Robbins), a rising young Hollywood studio executive, moves through his life with the controlled smoothness of a snake in water. The movies he makes may be junk, but he will make them while drinking the right mineral water. How can this preposterous young man, this walking *trend,* be so likable? Though entirely ruthless, he is polite and strikingly intelligent, and Tim Robbins brings a touch of amused awareness to the role that lets us know that Griffin enjoys playing a game. In a rare uncalculated moment, Griffin murders a screenwriter who he thinks is threatening him. Altman's movie is a wonder of texture and wit, starting from the opening shot, which not only introduces all the major themes of the film but manages to sum up the entire history of Hollywood, from the twenties right down to the compromising present. With Greta Scacchi, Vincent D'Onofrio, Fred Ward, and a mass of Hollywood stars playing themselves. Based on Michael Tolkin's 1988 novel. (4/20/92) R. **12, 20, 38, 59, 81, 312, 601, 521, 522, 715, 718, 722, 762, 969**

PRELUDE TO A KISS—(1 hr. 50 min.; 1992) A romantic fable about a young couple (Alec Baldwin and Meg Ryan) who learn the true meaning of love at their wedding, when a mysterious stranger asks to kiss the bride. Directed by Norman Rene. With Kathy Bates, Ned Beatty, Patty Duke, and Sydney Walker. PG-13. **5, 19, 43, 53, 67, 152, 158, 160, 200, 214, 219, 304, 306, 308, 310, 315, 319, 400, 406, 503, 506, 514, 516, 517, 527, 533, 601, 606, 608, 610, 612, 616, 621, 625, 700, 705, 706, 714, 723, 724, 759, 802, 816, 820, 902, 904, 919, 920, 922, 937, 961, 965, 970, 971**

★**PROOF—**(1 hr. 26 min.; 1992) Easily the most entertaining Australian movie in years. Writer-director Jocelyn Moorhouse's first film has the intensity of a beautifully wrought novella, and its barbed erotic atmosphere is highly cinematic. Martin (Hugo Weaving), sightless since birth, is extremely bright and trusts no one. He assumes that everyone lies to blind people (and he may have a point); he thinks they lie to manipulate him, because they can get away with it. But Moorhouse creates a witty atmosphere of aggression that makes easy pity impossible. He wrestles over the photographs with his housekeeper, Celia (Genevieve Picot), a rather elegant and forceful woman with a sharp, disdainful curve to her mouth. There is a touch of sadomasochistic joking in her relationship with Martin. She teases Martin, places things in his path; then he taunts her back. Then Martin meets the dishwasher, Andy (Russell Crowe), a good-looking young man who is direct without being deliberately rude, and Martin trusts him. Andy describes what's in Martin's snapshots. Now that Andy, attractive and acquiescent, is on the scene, things come to a boil. Moorhouse's writing is precise, the acting crisp and controlled. There could be more life going on, and the characters' relations to one another are not always worked out fully. But *Proof* is fascinating. (3/23/92) NR. **54**

RAISE THE RED LANTERN—(2 hrs. 5 min.; 1991) In Mandarin with English subtitles. The initiation of a fourth wife into a 1920s Chinese family highlights the ongoing struggle of traditional wives to secure a position within the household and society. NR. **14, 81, 630**

SHADOWS AND FOG—(1 hr. 25 min.; 1992) The new Woody Allen film, shot entirely in black-and-white, is a comic gloss on the heroic period of modernism—the haunted yet glorious twenties, the period of Kafka, the German Expressionist cinema, and the Brecht-Weill musicals. In a labyrinthine Central European city whose vile corners reflect the windings of the unconscious stalks a silent murderer. A jittery, obsequious clerk, Kleinman (Woody Allen), is awakened from his sleep by a vigilante group attempting to protect the city against the killer. There's a circus in town, with a sword swallower named Irmy (Mia Farrow), who runs away from her unfaithful boyfriend, a clown (John Malkovich), and stops for rest at a rather cheery brothel. For a great deal of money, she goes to bed with a morose student (John Cusack). *Shadows and Fog* was shot on soundstages at the Kaufman Astoria Studios in Queens, and the sets are meant to look like sets; the fog is thick, the shadows deep, the sky unconvincing. But Woody's performance is the only element in the movie that goes beyond gesture. (3/30/92) PG-13. **10**

SISTER ACT—(1 hr. 46 min.; 1992) After witnessing a mob murder, Whoopi Goldberg goes underground with the help of the police witness-protection program. Now this gaudy nightclub singer must tone down her act, donning a new kind of habit to fit into the strict order of a convent. Directed by Emile Ardolino. PG. **10, 19, 26, 34, 55, 66, 85, 152, 158, 160, 206, 210, 211, 214, 215, 216, 218, 219, 220, 304, 305, 306, 308, 314, 316, 319, 401, 406, 501, 504, 505, 510, 512, 514, 517, 523, 526, 530, 601, 606, 608, 610, 611, 613, 621, 625, 634, 635, 636, 706, 709, 715, 718, 722, 755, 759, 803, 816, 819, 822, 902, 904, 917, 919, 933, 938, 951, 953, 961, 965**

A STRANGER AMONG US—(1 hr. 49 min.; 1992) A missing-person investigation takes a disillusioned NYPD detective (Melanie Griffith) undercover in a tight-knit Hasidic community. With Eric Thal, John Pankow,and Tracy Pollan. Directed by Sidney Lumet. PG-13. **10, 19, 26, 40, 55, 66, 79, 219, 302, 612, 625**

UNIVERSAL SOLDIER—(1 hr. 38 min.; 1992) In a top-secret military project, scientists create a unit of perfect soldiers from the bodies of dead GI's—devoid of pain, emotions, and conscience. Action/adventure muscleheads Jean-Claude Van Damme and Dolph Lundgren star as two prototype warriors who go AWOL when they revert to their former selves. Directed by Roland Emmerich. R. **7, 18, 24, 33, 60, 67, 85, 150, 152, 155, 157, 158, 160, 208, 210, 211, 214, 217, 218, 219, 222, 300, 303, 304, 307, 313, 314, 317, 319, 406, 505, 506, 510, 512, 514, 517, 523, 527, 530, 532, 600, 606, 608, 610, 618, 621, 625, 634, 705, 706, 708, 714, 723, 724, 755, 803, 805, 815, 818, 900, 901, 902, 902, 905, 905, 911, 912, 919, 932, 933, 934, 937, 950, 961, 961, 961, 965, 972**

UNLAWFUL ENTRY—(1 hr. 48 min.; 1992) The stable life of a young suburban couple turns into a suspense thriller when a policeman insidiously worms his way into their world. With Ray Liotta, Kurt Russell, and Madeleine Stowe. Directed by Jonathan Kaplan. R. **7, 19, 31, 48, 68, 83, 152, 155, 157, 158, 160, 200, 206, 214, 217, 219, 220, 222, 300, 304, 306, 307, 311, 315, 316, 319, 406, 500, 503, 504, 505, 507, 509, 514, 517, 523, 530, 600, 606, 608, 610, 618, 619, 625, 625, 634, 638, 706, 708, 709, 715, 722, 756, 760, 801, 810, 815, 900, 901, 902, 904, 912, 916, 918, 919, 933, 934, 965, 967, 970, 972**

★**THE WATERDANCE—**(1 hr. 46 min.; 1992) In the first film directed by writer Neal Jimenez (along with Michael Steinberg), Wesley Snipes and William Forsythe, as two intelligent but limited men suddenly paralyzed from the waist down, give detailed, sorrowful impressions of the state of American masculinity when it falls without a safety net. Set in a California rehab center, the movie offers echoes of such painfully earnest dramas as *The Men,* with Marlon Brando. Snipes, playing a blustering fantasist, is extraordinarily moving; the gravel-voiced Forsythe, a racist who punctures other people's illusions while protecting his own, suggests that adversity could actually make a man smarter. These two fight violently until each realizes he needs the other to survive. As Jimenez's autobiographical representative—a writer of ironic temperament—Eric Stoltz is less successful, but everything that happens in the movie feels bitterly true. With Helen Hunt. (6/15/92) R. **14, 59**

WISECRACKS—(1 hr. 30 min.; 1992) Female comics from all over North America give a feminist take on stand-up comedy and the world around them. Including archival footage of Eve Arden and an all-woman rock band in drag as a nude all-male rock band. NR. **1**

ZENTROPA—(1 hr. 47 min.; 1992) In English and German with English subtitles. All aboard the *Zentropa,* a first-class sleeper on its maiden voyage, the first to travel through Germany since the end of the war. Among its passengers are an altruistic German-American, a beautiful Nazi terrorist, and a crusty American colonel with an ulterior motive. NR. **3, 46**

REVIVALS

THE DISCREET CHARM OF THE BOURGEOISIE—(1 hr. 42 min.; 1972) A masterpiece, from Buñuel's glorious old age, about bourgeois swine—suave adulterers and dealers—whose repeated attempts to sit down and eat dinner are foiled by bizarre dreams and interruptions. Subversively funny. With marvelous performances by Fernando Rey, Stéphane Audran, and others. **6**

THE LAST METRO—(2 hrs. 13 min.; 1980) In French, Eng. subtitles. François Truffaut's charming, low-key drama about a Parisian theater troupe during the German Occupation. The troupe's leader, a German-Jewish refugee, has gone into hiding under his own stage, listening to the actors above and trying to control their work through his wife. Truffaut builds his tolerant picture of normal life during the Occupation out of many small vignettes. With Heinz Bennent, Catherine Deneuve, and Gérard Depardieu. **8**

MY DINNER WITH ANDRE—(1 hr. 50 min., '81) A high-powered bull session in a posh French restaurant between playwright-actor Wallace Shawn and avant-garde-theater director André Gregory. They represent opposing philosophical points of view: Gregory the restless, foolish seeker of transcendental experience, Shawn the defender of everyday life. It's all good talk: You may be irritated, but you won't be bored. Dir. Louis Malle. **6**

PINOCCHIO—(1 hr. 28 min.; 1940) Walt Disney's animated classic, based on Carlo Collodi's children's story of a wooden puppet who is brought to life and who must prove himself worthy of becoming a real boy. Featuring the characters Jiminy Cricket and Geppetto the wood-carver, and an Oscar-winning score of five original songs, including "When You Wish Upon a Star." Ben Sharpsteen and Hamilton Luske, supervising directors. G. **10, 20, 26, 40, 44, 66, 89, 150, 152, 158, 160, 200, 204, 206, 220, 222, 300, 303, 307, 309, 314, 319, 400, 406, 506, 509, 512, 513, 517, 520, 522, 524, 530, 601, 608, 610, 611, 616, 619, 621, 625, 632, 634, 636, 706, 709, 714, 715, 718, 722, 724, 755, 762, 801, 805, 817, 818, 900, 904, 912, 918, 919, 930, 938, 961, 965, 970, 971**

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BROADWAY

Now Playing

CATS—A picturesque musical based on T. S. Eliot's delightful *Old Possum's Book of Practical Cats,* and presented with a first-rate cast of 23 talented American "cats"; direction by Trevor Nunn; music by Andrew Lloyd Webber; choreography by Gillian Lynne. There's splendid scenery and costumes, lightsome, high-flying dancers, exciting and show-stopping lighting, and, with Trevor Nunn's canny, effervescent direction, almost too much dazzlement. Opened: 10/7/82. Wednesday at 2; Saturday at 2; Sunday at 3; Monday–Saturday (Thursdays are dark) at 8; $32.50 to $60. **Winter Garden Theater,** 1634 Broadway, at 50th Street (239-6200). 2 hrs. 45 mins. ● ● **IRLS**

CATSKILLS ON BROADWAY—Conceived by Freddie Roman, a revue that pays tribute to the area that spawned America's funniest people. Stand-up comics Louise DuArt, Mal Z. Lawrence (who takes jokiness to shriekingly spectacular heights), Freddie Roman (the non–Italian behind the whole affair), and Dick Capri fit the bill. Tuesday through Saturday at 8; Wednesday and Saturday at 2; Sunday at 3; $36.50 to $55. On Tuesday nights, ALL seats are $30. Opened: 12/5/91. **Lunt-Fontanne Theater**, 205 West 46th Street (307-4100). 2 hrs. **IRLS**

CHINESE COFFEE and SALOME—Two plays, which will run in alternating rep: *Chinese Coffee*, a play by Ira Lewis, directed by Arvin Brown, about two artist friends (Al Pacino and Charles Cioffi), one a writer and one a photographer, both down on their luck. And Oscar Wilde's *Salome*, in which Pacino plays the role of Herod, Sheryl Lee is Salome, Suzanne Bertish is Herodias, Arnold Vosloo is Jokanaan, and the role of the Young Syrian is played by Esai Morales; directed by Robert Allan Ackerman; choreography by Lar Lubovitch. Through 7/23. $50. Times vary. At **Circle in the Square Uptown**, 1633 Broadway, at 50th Street. For further information, call (307-2704).

CONVERSATIONS WITH MY FATHER—Herb Gardner's play, with Judd Hirsch as the father and Tony Shalhoub as the son, is set in a tavern in lower Manhattan. It spans four decades and focuses on a youth's coming-of-age and his struggle to communicate with his strong-willed immigrant father; directed by Daniel Sullivan. Featured in the cast are Marilyn Sokol, David Margulies, John Procaccino, Jason Biggs, Gordana Rashovich, William Biff McGuire, Peter Gerety, thirteen-year-old David Krumholtz, Tony Gillan, and Richard Council. Tuesday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; Sunday at 3 p.m.; $30 to $45. At the **Royale Theater**, 242 West 45th Street (239-6200). 2 hrs. 30 mins. **IRLS**

CRAZY FOR YOU—The 1992 winner of six Tony awards, including Best Musical. Harry Groener and Jodi Benson star in this musical comedy set in the 1930s, about a banker's son who is sent by his mother to foreclose on a theater in a mining town in Nevada, where he falls in love with the only girl in the town of 157 men. When the great American musical-comedy tradition is perilously close to total eclipse, this one lights a small but gallant and inspiriting candle. Book is by Ken Ludwig; the music and lyrics incorporate Gershwin standards (plus four recently rediscovered Gershwin songs), and was co-conceived by Ken Ludwig and Mike Ockrent, inspired by material by Guy Bolton and John McGowan; choreography by Susan Stroman; directed by Mike Ockrent. With John Hillner, Michele Pawk, Bruce Adler, Ronn Carroll, Jane Connell, Beth Leavel, the Manhattan Rhythm Kings. Monday–Saturday at 8; Saturday and Wednesday at 2 p.m.; $30 to $65. At the **Shubert Theater**, 225 West 44th Street (239-6200). 2 hrs. 40 mins. **IRLS**

DANCING AT LUGHNASA—(Pronounce it LOOnasa) Brian Friel's 1992 Tony-award-winning play, set in Donegal in 1936, focuses on five unmarried sisters who are barely scraping by to make ends meet; directed by Patrick Mason. High praise for this excellent drama, which makes the art of unfulfillment fulfilling. The cast features Donal Donnelly, Miriam Healy-Louie, Patricia Hodges, Jacqueline Knapp, Kenneth L. Marks, Jan Maxwell, John Wesley Shipp, Jennifer Van Dyck. Opened: 10/24/91. Tuesday–Saturday at 8; Saturday and Wednesday at 2; Sunday at 3; $35–$45. At the **Plymouth Theater**, 236 West 45th Street (239-6200). 2 hrs. 40 mins. **IRLS**

DEATH AND THE MAIDEN—Glenn Close, Richard Dreyfuss, Gene Hackman are the stars of a play by the Chilean playwright Ariel Dorfman, concerning a woman who was tortured fifteen years ago but has since married and is now plotting revenge on her attacker; directed by Mike Nichols. Tuesday–Saturday at 8; Wednesday and Saturday at 2; Sunday at 3; $35–$50, except Wednesday, which is $27.50–$42.50. 42 seats are available in the rear mezzanine for all performances (except Saturday at 8 p.m.), $15 for students with valid I.D. At the **Brooks Atkinson Theater**, 256 West 47th Street (307-4100). 2 hrs. **IRLS**

FALSETTOS—Michael Rupert, Stephen Bogardus, Chip Zien star in a dual bill of one-act musicals looking at the American family and bar mitzvah traumas, in *March of the Falsettos*; with book, music, and lyrics by William Finn, and *Falsettoland*; book by Finn and James Lapine; music and lyrics by Finn; both directed by James Lapine; featuring Heather MacRae, Barbara Walsh, Carolee Carmello, Jonathan Kaplan. Monday through Saturday at 8; Wednesday and Saturday at 2; $40–$60. **John Golden**, 252 West 45th Street (239-6200). 2 hrs. 40 mins. **IRLS**

FIVE GUYS NAMED MOE—A musical revue by Clarke Peters, choreographed and directed by Charles Augins, celebrating songs of the 1940s jazz star Louis Jordan; six singer/dancers (only five of them are named Moe) romp through the best known. Featured in the cast are Jerry Dixon, Glenn Turner, Doug Eskew, Jeffrey Sams, Milton Craig Nealy, and Kevin Ramsey. Monday–Saturday at 8; Wednesday and Saturday at 2; $15 to $55. At the **Eugene O'Neill Theater**, 230 West 49th Street (239-6200). 2 hrs. **IRLS**

GUYS AND DOLLS—Peter Gallagher, Nathan Lane, Josie DeGuzman, and Faith Prince star in a top-notch revival of the 1950 musical; the book is by Jo Swerling and Abe Burrows, and is based on Damon Runyon's characters (all as intoxicatingly irresistible as ever) in his short stories about high and low life around Times Square; score by Frank Loesser; directed by Jerry Zaks, whose staging has enough excellence and competence to give you a lasting high. Christopher Chadman's choreography, buoyed by the splendid likes of Scott Wise and Gary Chryst, soars, bounces and slides to new heights of musical-comedy dancing. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $15 to $65. At the **Martin Beck Theater**, 302 West 45th Street (239-6200). 2 hrs. 30 mins. **IRLS**

JAKE'S WOMEN—Neil Simon's play, starring Alan Alda, is set in a New York loft apartment and focuses on a middle-aged writer and six of the most important women in his life, some present, some appearing only in his memory; Gene Saks has directed, with his customary polish, a scintillating cast. Brenda Vaccaro's wisely wisecracking sister is a triumph of timing and inflection, and Joyce Van Patten, the extreme Jewish-motherliest of psychotherapists, could outshrink Barbra Streisand any day of the week; Tracy Pollan does everything possible for the underwritten daughter; Helen Shaver is a revelation, with her shadings, innuendos, and complexity; Kate Burton displays unsuspected warmth. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $25 to $47.50. At the **Neil Simon Theater**, 250 West 52nd Street (307-4100). **IRLS**

JELLY'S LAST JAM—Once again, Gregory Hines proves the consummate leading man as he stars in a musical revue based on the life and times of musician-composer Jelly Roll Morton; book and direction by George C. Wolfe; music by Jelly Roll Morton; lyrics by Susan Birkenhead. Featured in the cast are Savion Glover (whose duets with Hines are dazzling), Keith David, Tonya Pinkins, Brenda Braxton, Stanley Wayne Mathis. The Mardi Gras atmosphere here is stunning, both aesthetically and in its social and historic insight. Tuesday through Saturday at 8 p.m.; Wednesday at 2 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m.; $40 to $65. At the **Virginia Theater**, 245 West 52nd Street (239-6200). 2 hrs. 40 mins. **IRLS**

LOST IN YONKERS—Anne Jackson, Alan Rosenberg, and Lucie Arnaz star in Neil Simon's splendidly constructed, tickling, teasing, heart-tugging, tear-jerking play (for which he received the 1991 Pulitzer Prize), set in 1942. The production is staged consummately by director Gene Saks, and focuses on a German-Jewish termagant grandmother who rules her home with an iron fist, runs a candy store downstairs, and has made all four of her own children misfits. Her two grandchildren are left in her care while their father goes South to work. Featured in the cast are Steve Vinovich, Jamie Marsh, Benny Grant, Lauren Klein. Opened: 2/21/91. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $30 to $47.50. **Richard Rodgers Theater,** 226 West 46th Street (307-4100). 2 hrs. 30 mins. ● **IRLS**

MAN OF LA MANCHA—A 25th-anniversary production stars Laurence Guittard and Joan Diener in a musical based on Cervantes's *Don Quixote*, with a book by Dale Wasserman; the music is by Mitch Leigh; the lyrics are by Joe Darion; directed by Albert Marre; featuring Tony Martinez, David Holliday, and Chev Rodgers. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $40 to $60. At the **Marquis Theater**, 1535 Broadway, at 45th Street (382-0100). 2 hrs. 10 mins. **IRLS**

LES MISERABLES—Musical, based on the Victor Hugo novel; the book is by Alain Boublil and Claude-Michel Schonberg; music is by the latter; the lyrics are by Herbert Kretzmer; adapted and directed by Trevor Nunn and John Caird with their customary panache. Ten-year old Brian Press has been selected to take over the role of Gavroche. A fugitive is pitted against a self-righteous police inspector in a lifelong struggle to evade capture. Featured in the cast are Mark McKerracher, Rachel York, Richard Kinsey, Michele Maika, Joe Mahowald, Eric Kunze, Drew Eshelman, Melissa Anne Davis, and Evalyn Baron. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $15 (for rear mezzanine) to $60. On 9/8, the show resumes its normal performance schedule: Tuesday through Saturday at 8 p.m., Wednesday and Saturday matinees at 2 p.m., and Sunday matinees at 3 p.m. ; $15 to $60. At the **Imperial Theater**, 249 West 45th Street (239-6200). 3 hrs. 15 mins. ● ● IRLS

MISS SAIGON—Francis Ruivivar, Leila Florentino, Alton White star in a musical romance, directed by Nicholas Hytner; score is by Claude-Michel Schonberg; lyrics by Alain Boublil and Richard Maltby Jr.; about love and self-sacrifice involving a lonely Vietnamese girl and a smitten American soldier in 1975 at the time of the fall of Saigon. With Sean McDermott, Jane Bodle, and Barry Bernal (Kam Cheng and Annette Calud alternate in the star role Wednesdays and Saturdays at 2 p.m.); Monday–Saturday at 8; Wednesday and Saturday at 2; $15 (for the *rear* of the rear mezzanine) to $65. Opened: 4/11/91. **Broadway Theater**, Broadway at 53rd Street (563-2266). 2 hrs. 45 mins. ● **IRLS**

THE MOST HAPPY FELLA—A revival of Frank Loesser's 1956 highly successful musical comedy, based on Sidney Howard's play *They Knew What They Wanted,* for which Loesser also wrote the book and lyrics and score; directed by Gerald Gutierrez; the choreography is by Liza Gennaro. Spiro Malas is vineyard owner Tony, Sophie Hayden is the mail-order bride, Charles Pistone the handsome ranch foreman; with Claudia Catania, Scott Waara, Buddy Crutchfield, Bill Nabel, Tad Ingram, Mark Lotito, Liz Larson, and an ensemble cast of nineteen performers. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $40 to $60. At the **Booth Theatre**, 222 West 45th Street (239-6200). 2 hrs. 50 mins. **IRLS**

THE PHANTOM OF THE OPERA—Andrew Lloyd Webber and Harold Prince's musical, based on Gaston Leroux's novel; the lyrics are by Charles Hart and Richard Stilgoe; the choreography is by Gillian Lynne. All have created a terrific technical achievement chock-full of gorgeous scenery and costumes. The action takes place in 1860 and tells of a Creature (Mark Jacoby) who haunts the premises beneath the Paris Opera House and exercises a reign of terror over performers and audience alike. Featured in the cast are Karen Culliver, Hugh Panaro, Catherine Ulissey, Marilyn Caskey, George Lee Andrews, Leila Martin, Jeff Keller, and Gary Rideout. Monday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; $15 (for *rear* of the rear mezzanine) to $65. Opened: 1/6/88. At the **Majestic Theater**, 247 West 44th Street (239-6200). 2 hrs. 30 mins.● ● **IRLS**

THE PRICE—Hector Elizondo, Eli Wallach, Joe Spano, and Debra Mooney star in the 1968 play by Arthur Miller, directed by John Tillinger, which tells about two long-estranged brothers who are reunited. Tuesday through Saturday at 8, Wednesday, Saturday, and Sunday at 2; $35 to $39; through 7/19; $35 to $39. At the **Roundabout/Criterion Center,** 1530 Broadway, at 45th St. (869-8400). 2 hrs. 25 mins.

THE SECRET GARDEN—Musical based on Frances Hodgson Burnett's novel about a lonely orphan (Lydia Ooghe) who goes to live with her brooding uncle (Howard McGillin) on the moors and discovers a magic garden where anything can happen (and does). The book and lyrics are by Marsha Norman; the music is by Lucy Simon; the direction is by Susan H. Schulman; and the choreography is by Michael Lichtefeld. Featured in the cast are Diedrich Stelljes, Rebecca Luker, Robert Westenberg, Barbara Rosenblat, John Cameron Mitchell, Tom Toner, and Alison Fraser. Tuesday–Saturday at 8; Sunday at 3; Wednesday, Saturday at 2. Opened: 4/25/91. **Saint James,** 246 West 44th Street (239-6200). 2 hrs. 30 min. ● **IRLS**

A STREETCAR NAMED DESIRE—Jessica Lange stars, in her Broadway debut, as Blanche Du Bois, with Alec (Stanley Kowalski) Baldwin, Amy Madigan as his wife, Stella, and Timothy Carhart as Mitch, in Tennessee Williams's Pulitzer Prize–winning play, directed by Gregory Mosher. Tuesday–Sunday at 8; Wednesday and Saturday at 2; Sunday at 3; $40 to $50; through 8/9. At the **Ethel Barrymore Theater**, 243 West 47th Street (239-6200). 3 hrs. **IRLS**

TWO TRAINS RUNNING—August Wilson's drama, winner of the New York Drama Critics Circle Award for Best American Play, focuses on the lives of the regulars in a neighborhood diner in 1969 Pittsburgh; directed by Lloyd Richards. Featured in the cast are Roscoe Lee Browne, Al White, Anthony Chisholm, Lou Ferguson, Larry Fishburne, Chuck Patterson, and Cynthia Martells. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $7.50 to $42.50. At the **Walter Kerr Theater**, 219 West 48th Street (239-6200). 2 hrs. 50 mins.

THE WILL ROGERS FOLLIES—The 1991 winner of six highly deserved Tony awards (including Best Musical), Drama Critics Award, Drama Desk Award. Director/choreographer Tommy Tune's flair never fails. The musical, starring Mac Davis, is replete with new, pretty Ziegfeld Girls, excellent dancers, every one wearing thoroughly original and elegant costumes by Willa Kim; a sensational rope twirler (Vince Bruce); a wonderful dog act, and absolutely delightful and right scenery by Tony Walton; the book is by Peter Stone; the succulent music is by Cy Coleman; and the lyrics are by the Comden and Green team; featuring Nancy Ringham, Cady Huffman, Dick Latessa, Will Rogers Wranglers, Mad Cap Mutts, and Ron Kidd as Wiley Post. Monday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; $25 to $65. Opened: 5/1/91. At the **Palace Theater**, Broadway at 47th Street (307-4100). 2 hrs. 20 mins. ● **IRLS**

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ALI—Graydon Ryce and Geoffrey C. Ewing's new drama about the former heavyweight boxing champion. Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 9/6; $20. At **Houseman Studio,** 450 West 42nd Street (564-8038).

AS YOU LIKE IT—Shakespeare's pastoral and satirical comedy about romantic love. Directed by Adrian Hall; featured in the cast are Larry Bryggman, Richard Libertini, Elizabeth McGovern, Kathryn Meisle, Donald Moffat. Through 7/26 at 8, every night except Monday. **Delacorte Theater,** Central Park, mid-park and 81st Street. Tickets are free, and available at 6:15 at the theater for the day of the show.

BALANCING ACT—A new musical comedy by Dan Goggin uses a show-business idiom to tell the journey of one person's road to fame and fortune as a performer in New York. Featured in the cast are J. B. Adams, Nancy E. Carroll, Diane Fratantoni, Suzanne Hevner, Christine Toy, and Craig Wells, under the co-direction of Tony Parise and Dan Goggin. Tuesday–Saturday at 8; Wednesday and Saturday at 2 p.m. and Sunday at 3; $30 through $35. **Westside Theater** (upstairs), 307 West 43rd Street (315-3539).

BEAU JEST—James Sherman's comedy about a Jewish woman (Laura Patinkin) in her late 20s, secretly dating a man (John Michael Higgins) she fears her parents will not accept, who invents another "perfect boyfriend" (a Jewish doctor played by Tom Hewitt), then faces the inevitable when the family meets the out-of-work actor she's hired to play her suitor; directed by Dennis Zacek. With Larry Fleischman, Catherine Wolf, Bernie Landis. Monday–Saturday at 8 p.m. (no Thursday performances); Wednesday at 2 p.m.; Saturday and Sunday at 3 p.m.; $25–$35. **Lamb's**, 130 West 44th Street (997-1780).

THE BEST OF FORBIDDEN BROADWAY—*Tenth Anniversary Edition,* with numbers from each version plus material on the new season; lyrics and direction by Gerard Alessandrini. With David Benoit, Suzanne Blakeslee, Dorothy Kiara, Michael McGrath, and Brad Ellis on piano. Tuesday–Friday at 8:30; Saturday at 7 and 10; Sunday at 3:30 and 7:30; $35. At the **Theater East**, 211 East 60th Street (838-9090).

BLUE MAN GROUP: TUBES— Matt Goldman, Phil Stanton, and Chris Wink are the three mad men really looking like men from Mars, with their musical group making an enjoyable mess of this merry performance art with a special kind of nonsense; directed by Marlene Swartz. Tuesday–Friday at 8; Saturday at 7 and 10; Sunday at 3 and 7; $22.50–$35. **Astor Place Theater**, 434 Lafayette Street (254-4370).

BORN TO RUMBA!—A musical by Michael Alasa about sex, sin, sacrifice, and self-deception, set in a pre-Castro Havana nightclub; with Al Roffe, Al Rodriguez, Quinn Lenley, Mary Ann Maratos. Thursday and Friday at 8; Saturday at 7 and 10; $15; through 8/8. **DUO Theater,** 62 East 4th Street (598-4320).

COLUMBUS, THE MUSICAL—A collaboration of Janet Villella and Earl Wilson Jr. tells of a visionary pursuing his dream despite incalculable odds, sacrifices, and personal perils; choreographed by Daryl Gray; directed by James Furlong. Previews now prior to a 7/22 opening. Wednesday–Saturday at 8; Wednesday at 2; Saturday and Sunday at 3; $20–$22.50. **Playhouse 91,** 316 East 91st Street (831-2000).

DAY DREAMS: THE MUSIC AND MAGIC OF DORIS DAY—Jim Murphy's new musical, with music and lyrics by David Levy, and choreography by Helen Butleroff, salutes "America's Sweetheart," Doris Day. Featuring more than 40 Doris Day standards. Starring Patty Carver, with Michelle Blakely, Catherine DuPois, Steve Fickinger, Billy Miller, Jeannine Moore, Danny Rutligliano, and Christopher Scott. Tuesday through Sunday at 8 p.m.; previews now prior to a 7/23 opening. $12. Special benefit performance for Broadway Cares/Equity Fights AIDS on 7/26 at 3. At the **Intar Theatre,** 420 West 42nd Street (564-8038).

DEAD AS A JEW (ZION'S COMMUNITY)—Fred Newman's new play, which he also directed, dramatizes the personal politics of black-Jewish relationships and the sexual abuse of women. Starring Janet Wiegel in an ensemble cast of eight. Saturday at 8; through 8/15; $20. At the **Castillo Theatre,** 500 Greenwich Street, between Spring and Canal Streets (941-1234).

ETHEL MERMAN'S BROADWAY—Rita McKenzie's musical tribute to the Queen of the Broadway Musical. Directed by Christopher Powich, with musical direction by Robert Bendorff. Monday–Friday at 8; Wednesday at 2:30; Saturday at 5 and 9; $24. **Houseman Theatre,** 450 West 42nd Street (564-8038).

THE FANTASTICKS—The longest-running show on or off Broadway (now in its 33rd year!) is a gracious musical fable that spawned much talent in its time. Children who saw it decades ago now bring their children to enjoy it. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 and 7:30 p.m.; $28 to $32. Opened: 5/3/60. **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

FIRES IN THE MIRROR—*(Crown Heights, Brooklyn and Other Identities)* Anna Deavere Smith's one-woman show (she portrays about 30 characters), created by interviewing men, women, and youths from the streets of New York; directed by Christopher Ashley; music by Joseph Jarman; and slide projections by Wendall Harrington and Emmanuelle Krebs. Tuesday through Friday at 8 p.m.; Saturday at 7 and 10 p.m.; Sunday at 3 p.m.; through 8/2; $20. **Anspacher Theater/Joseph Papp Shakespeare Theater,** 425 Lafayette Street (598-7150).

THE FLASH AND CRASH DAYS—Gerard Thomas's play about mother-daughter relations is performed by the real-life mother-and-daughter team of Brazilian actresses Fernanda Montenegro and Fernanda Torres. Tuesday and Wednesday, 7/14 and 7/15, at 8. At **Alice Tully Hall,** 60 Lincoln Center Plaza (721-6500).

FLAUBERT'S LATEST—Peter Parnell's story about a writer torn between his current love and his current project; directed by David Saint. Tuesday through Friday at 8; Saturday at 3 and 8; Sunday at 3 and 7; through 7/29; $25. **Playwrights Horizons Main Stage,** 416 West 42nd Street (564–1235) .

FOREVER PLAID—A musical comedy written and directed by Stuart Ross tells about a semi-professional harmony-group tour cut short by a fatal car accident the night of their first gig in 1964; and now the "teen angels" are allowed a night at liberty on earth to do the show they never got to do in life. With Paul Binotto, Neil Nash, Gregory Jbara, and Michael Winther. A many-splendored thing! Tuesday–Friday at 8; Saturday at 7 and 10:30; Sunday at 3 and 7:30; Wednesday at 2:30; $30 to $35. Opened: 5/20/90. **Steve McGraw's**, 158 West 72nd Street (595-7400).● ●

HOMEGROWN—Set in a shelter, Joseph Holland's play explores the experience of homelessness. Directed by Dwight R. B. Cook; with a cast of eleven. Friday and Saturday at 7:30; Saturday at 2; Sunday at 3; through 8/23; $18. **National Black Theatre,** 2033 Fifth Avenue, between 125th and 126th Streets (722-3800).

JAMES DEAN/A DRESS REHEARSAL—Patricia A. Leone's drama about the actor and cult hero. Starring Steven Brannon. Tuesday–Friday at 8; Wednesday at 2; Saturday at 7 and 10; $25; through 8/31. **45th Street Theater,** 354 West 45th Street (265-7690).

LESBIANS WHO KILL—Kelly Shaw and Lois Weaver in Deb Margolin's play about a game played where somebody is killed and you have to guess who; through 7/25; Wednesday through Saturday at 8 p.m.; followed by Liza Karrer in her one-woman show, *Brand New Stories.* Sunday through Tuesday at 8 p.m.; through 6/30. At **One Dream Theater,** 232 West Broadway (274–1450).●

THEATER

LOTTO—EXPERIENCE THE DREAM—Cliff Roquemore's play, which he also directed, is about the effect that winning the lottery has on twelve characters in an interracial cast surrounding members of a black family who learn that much cash doesn't necessarily solve all one's various problems. With Earl Fields Jr., Peace Roberts, and Jessica Smith. Wednesday–Saturday at 8; Saturday at 2; Sunday at 3 and 7; $20 to $25. **Union Square Theatre,** 100 East 17th Street (505-9021).

MARVIN'S ROOM—Scott McPherson's drama about the relationship of two unmarried sisters and their troubled family, reunited after a long estrangement when one becomes ill. Directed by David Petrarca. With Laura Esterman, Alice Drummond, Mark Rosenthal, and Nance Williamson, Karl Maschek, Aleta Mitchell, Tom Aulino, and Tim Monsion. Tuesday–Friday at 8; Saturday at 7 and 10; Sunday at 3 and 7; $37.50. A Playwrights Horizons production at the **Minetta Lane,** 18 Minetta Lane (307-4100).

THE NIGHT LARRY KRAMER KISSED ME—David Drake is the author and star of this one-man show, composed of vignettes about contemporary culture. Directed by Chuck Brown. Tuesday through Friday at 8:30; Saturday at 7 and 10; Sunday at 7. $28. At the **Perry Street Theatre,** 31 Perry Street (691-2509).

NUNSENSE—Dan Goggin's entertaining musical comedy–drama, now in its seventh year, of five sensible and motivated nuns who mount a talent show to raise money for what they personally and firmly consider to be a good and noble cause. Tuesday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; Sunday at 3 p.m.; $30 to $35. At the **Douglas Fairbanks Theater,** 432 West 42nd Street (239-4321). ● ●

ONE NECK—Todd Alcott's play about five friends whose dinner party goes awry when they are visited by a mysterious, nihilistic stranger; directed by Randy Rollison. With Allison Janney, David Thornton, Melissa Hurst, Frank Deal, Damien Young, Todd Alcott. Monday through Friday at 8 p.m.; Saturday at 7 and 10 p.m.; $20, $25. **Atlantic Theatre,** 330 West 26th Street (645-1242).

PERFECT CRIME—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." Featured in the cast are Catherine Russell, Warren Manzi, J.A. Nelson, Graeme Malcolm, and Dean Gardner; directed by Jeffrey Hyatt. Opened: 4/5/87. Monday, Thursday, Friday, and Saturday at 8; Sunday at 3 and 7; Wednesday and Saturday at 2; $30; from 7/12. **Theater Four,** 424 West 55th Street (695-3401). ● ●

RED DIAPER BABY—Josh Kornbluth's play is a recollection of growing up the son of impassioned Communist parents on Manhattan's Upper West Side; directed by Josh Mostel. Tuesday–Friday at 8; Saturday at 7 and 10; Sunday at 3; $19–$21. **Actors Playhouse,** 100 Seventh Avenue South (691-6226).

RUTHLESS!—A musical comedy with the book, lyrics, and direction by Joel Paley, the music by Marvin Laird, about a girl (eleven-year-old Laura Bundy) who will do anything to get the lead in her school show. With Donna English, Joel Vig, Denise Lor, Susan Mansur, and Joanne Baum. Tuesday–Saturday at 8; Saturday at 3; Sunday at 3 and 7; $37.50. **Players,** 115 MacDougal Street (254-5076).

SIGHT UNSEEN—Donald Margulies's fascinating play about an American artist, the art scene's newest visionary, and his search for the Muse who inspired him; directed by Michael Bloom. The situation is fraught with potential mayhem and human predicament. With Adam Arkin, Margaret Colin, Pamela Gray, and John Christopher Jones. Tuesday–Friday at 8; Saturday at 7 and 10; Sunday at 3 and 7; $30 to $35. At the **Orpheum,** 126 Second Avenue (477-2477).

THE SUBSTANCE OF FIRE—Ron Rifkin, Patrick Breen, Cordelia Richards, John Benjamin Hickey, and Maria Tucci in Jon Baitz's play about struggles between an elderly father and his children for control of their family-owned publishing house; directed by Daniel Sullivan. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; through 7/26; $37.50. **Mitzi E. Newhouse,** Lincoln Center, 150 West 65th Street (239-6200).

THE WORLD OF KURT WEILL—Juliette Koka stars in this retrospective of Kurt Weill's life, which includes works by Weill and by his collaborators. Musical direction by Elliot Finkel; staging by Sharron Miller; with David Wolfson. Tuesday through Friday at 8:30; Wednesday at 2:30; Saturday at 5:30 and 9 p.m.; $15. **Theatre Arielle,** 432 West 42nd Street (564-8038).

OFF OFF BROADWAY

THE AMERICAN LIVING ROOM—The Tiny Mythic Theatre Company continues its series of 27 new works with Ellen Kelley and R. Kilbridge's *The Garden Party;* Caleb Crain's *Wolves;* a new untitled work by Karin Coonrod. Saturday and Sunday at 8; through 8/30; $7. **Ohio Theatre,** 66 Wooster Street (274-9807).

ANNA, THE GYPSY SWEDE—Viveca Lindfors returns to the stage in this one-woman show, which she wrote, and tells the story of a courageous woman who immigrates to the United States in 1868 and recreates her life in Sweden and Michigan. $10; phone theater for times. **Theater for the New City,** 155 First Avenue (254-1109).

ARMS AND THE MAN—George Bernard Shaw's comedy of manners—or lack thereof. Directed by Elf Fairservis. Thursday through Saturday at 8; Sunday at 3; through 8/9; $12. **Westside Repertory Theatre,** 252 West 81st Street (874-7290).

BAD DOG PRODUCTIONS—July performances: Robert Mahnken's dark comedy *Drunks With Guns;* Alexander Duncan's romantic fantasy *Mister Ticket and Madalyn.* Both directed by Scott Schneider. Thursday–Saturday at 8; through 8/1; $8. **Access Theatre,** 380 Broadway, at White Street (366-9581).

BARE BONES PRODUCTIONS—Three one-act comedy/thrillers by Christopher Boal: *Waiting For the Two; Vital Connections; A Hope for This World.* Thursday–Saturday at 8; Sunday at 2; through 8/2; $10. **Synchronicity Space,** 55 Mercer Street (582-1003).

BRILLIANT TRACES—Cindy Lou Johnson's love story set in a cabin in Alaska. Directed by Quentin Vidor. Monday through Thursday at 8 p.m.; through 7/30; $10. At **The Director's Company,** 311 West 43rd Street, Theatre 603 (246-5877).

CAGES—Two one-act dramas by Lewis John Carlino: *Snowangel,* about a prostitute and her client; *Epiphany,* which explores perversity within a conventional marriage. Wednesday–Saturday at 8:30; Sunday at 7; $7, $10. **Tribeca Lab,** 79 Leonard Street (966-9371).

THE DIVINERS—Jim Leonard Jr.'s drama, set in a rural town during the Depression, about a former preacher who befriends a young boy who has the power to divine water. Wednesday–Sunday at 8; through 7/18; $10. **Bingo,** 440 East 12th Street (925-0322).

DR. FAUSTUS—Marlowe's version of the classic tragedy, directed by John Daines, with a cast of eleven. Wednesday through Saturday at 8:30 p.m.; $10. At **ATA,** 314 West 54th Street (581-3044).

FRANK'S LIFE—Mark Dunn's play in which a man discovers that his life is a television show, and it's not being renewed for next season; directed by Laura Josepher. With Barbara Bayer, David Csizmadia, Bob Dillon, Edward Hughes. Friday, Saturday, Sunday at 7; through 8/16; $10. **13th Street Repertory,** 50 West 13th Street (675-6677).

THE GUILTY PARTY—Danny Camporeale's new drama, which he also directed, is about the chance encounter between a derelict and a prostitute. Monday and Tuesday, 7/20 and 7/21, at 8 p.m.; $10. At **Synchronicity Space,** 55 Mercer Street, between Broome and Grand Streets (718-726-8626).

HEDDA GABLER—Ibsen's classic about a woman trapped in her provincial life at the turn of the century. Directed by Lee Gundersheimer; with Sandra Laub. Wednesday through Sunday at 8 p.m.; through 8/1; $10. At **Avalon Repertory,** 2744 Broadway, at 105th Street (316-2668).

LES LIAISONS DANGEREUSES—Christopher Hampton's play, based on the novel by Choderlos de Laclos, about the romance, manners, and lustful treachery of late-eighteenth-century France. Directed by Aleksander Wierzbicki; with Mattias Herold, Eyo Fenlon. Friday at 8; Saturday at 3 and 8; through 7/18; $10. An Open Window Theatre production at the corner of **North 10th and Kent Streets,** Brooklyn (718-599-5682).

LIFE DURING WARTIME—Wesley Brown's play based, in part, on the events surrounding the death of a young black man who died after being arrested for scrawling graffiti. Directed by Rome Neal. Featured in the cast are Betty Vaughn, Larry Gilliard, and George Raboni. Thursday through Saturday at 7:30 p.m.; Sunday at 4; through 7/19; $10. At **The Nuyorican Poets Cafe,** 236 East 3rd Street (465-3167).

LINE—Israel Horovitz's play about five people who want to be first in line, directed by Doug Lieth. Wednesday, Saturday, Sunday at 9:30; $10. With Sonia Pilcer's *I-Land,* monologues in and about the Big Apple; Thursday and Friday at 9:30; $10. **13th Street Theater,** 50 West 13th Street (675-6677). ● ●

MARAT/SADE—Peter Weiss's play about the persecution and assassination of Jean-Paul Marat as performed by the inmates of the Asylum of Charenton under the direction of the Marquis de Sade; directed by Paul Todaro. Wednesday through Saturday at 8 p.m.; $10. At **The House of Candles Theatre,** 99 Stanton Street, one block below Houston Street (353-3088).

OEDIPUS THE KING—Sophocles's tragedy, directed by James Jennings; with Pat Connelly, Courtney Everette, and Beata Levin. Wednesday–Saturday at 8; through 8/8; $10. **American Theatre of Actors,** Outdoor Theatre, 314 West 54th Street (581-3044).

PIE SUPPER—Le Wilhelm's comedy about survival. Directed by Wilhelm. Thursday through Saturday, 7/16–7/19, at 8; Tuesday through Saturday, 7/21–7/25 at 8; Saturday matinees at 2 p.m.; through 7/25; $12. A Love Creek production at **Nat Horne Theatre,** 440 West 42nd Street (769-7973).

THE PLAYBOY OF THE WESTERN WORLD—J.M. Synge's comedy about the mysterious appearance, in an County Mayo inn, of a man who has fled after having killed his own father. Directed by David Brody; with John Regis and Jacqueline Kealy. Thursday through Saturday at 8; Sunday at 5; through 8/2; $10. At **The Play Ground,** 230 East 9th Street (459-4281).

THE RED SIGNAL—Agatha Christie's murder mystery, directed by Fred Fondren; with a cast of five. Thursday–Saturday at 8; $10; through 8/1. At the **Prometheus Theatre,** 239 East 5th Street (477-8689).

SO CARELESS—Doug Grissom's new drama about a woman struggling to cope with agoraphobia. Directed by Mike Willis. Thursday, 7/16 through Sunday, 7/19 at 8; Wednesday, 7/22 through Saturday, 7/25 at 8; through 7/25, which will be a special benefit performance. $10; $50 for benefit. **Manhattan Class Company,** 120 West 28th Street (262-1463).

THE TEMPEST—Shakespeare's tale of romance, revenge, and magic. With James R. Bianchi. Wednesday through Saturday at 8; Sunday at 3. (note: added performance on 8/1 at 2); through 8/2. **Playhouse 125,** 125 West 22nd Street, between Sixth and Seventh Avenues (718-499-0433).

THIS HALLOWED GROUND—Arranged and directed by Thomas Luce Summa, this play is a Civil War collage based on the writings of Stephen Vincent Benet, Lord Charnwood, Abraham Lincoln, and Margaret Mitchell. With a cast of seven. Monday, 7/20, through Saturday, 7/25, at 8 p.m.; through 7/25; $10. At **Pfizer Inc.,** 219 East 42nd Street (679-7575).

THREE IRISH PLAYWRIGHTS—Three Irish one-acts: Beckett's *Not I;* J. M. Synge's *In the Shadow of the Glen;* Yeats's *The Words Upon the Window Pane.* Wednesday–Saturday at 8; through 7/18; $10. **The National Shakespeare Conservatory,** 591 Broadway, between Houston and Prince Streets (219-2085).

TONY 'N' TINA'S WEDDING—A wedding at St. John's Church, **81 Christopher Street;** then a reception at **147 Waverly Place,** with Italian buffet, champagne, and wedding cake. Tuesday–Sunday at 7; Saturday and Sunday at 2 p.m. Phone for prices (279-4200). ● ●

THE WHEAT FIELD—Noah Fleisher's play is a black Beckett-like comedy set in Texas. Directed by Erik LaMarca. Tuesday, 7/14, through Sunday at 8:30; through 7/19; $8. At **Teleotheater at Soho Rep,** 46 Walker Street (673-4209).

WINGS THEATRE COMPANY—Mainstage productions: Steven Nelson's adult fairy tale *And Their Towers Kissed the Sky;* William Pratt's temperance drama *Ten Nights in a Bar-Room,* directed by Michael Hillyer: $15. And, for children, *The Fisherman's Wife.* Book by Bill Wheeler; music and lyrics by Jan Callner: $5. Call for schedule of all plays. **Wings Theatre at the Archive,** 154 Christopher Street (627-2960).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you of their availability.

ART

EXHIBITIONS

COMPILED BY EDITH NEWHALL

GALLERIES

During summer months, galleries are generally open Mon.–Fri. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

BURT SILVERMAN—A retrospective of paintings and illustrations; through 7/31. Museum of American Illustration, 128 E. 63rd St. (838-2560).

57th Street Area

ELIZABETH ENDERS—New abstract paintings in which fields of color are traversed by horizontal bands of vertical brushstrokes; through 7/25. Ulysses, 41 E. 57th St. (754-4666).

WILLIAM GARBE/ARTHUR MONES—Large-scale watercolors of birds and seashore life/Black-and-white photographs of the gallery's artists. Through 8/30. McCoy, 41 E. 57th St. (319-1996).

ALBERTO GIACOMETTI—Studies drawn from art in the Louvre, such as Egyptian sculptures, Byzantine works, and works by Michelangelo and Rembrandt, executed circa 1935–48; through 8/15. Yoshii, 20 W. 57th St. (265-8876).

RON JANOWICH/FREDERIC THURSZ—Recent paintings by these two artists that share similarities in gesture, color, and density of paint; through 7/31. Lelong, 20 W. 57th St. (315-0470).

WILLIAM KING—A sculpture that celebrates the game of tennis; through 7/31. Dintenfass, 50 W. 57th St. (581-2268).

PABLO PICASSO—Prints from every period of his career, from the collection of Marina Picasso; through 7/30. Krugier, 41 E. 57th St. (755-7288).

SoHo and TriBeCa

CARL ANDRE—Recent sculpture; through 7/31. Pretto, 103 Sullivan St. (431-3041).

DAVID CARRINO—Works in stretched silk created in response to the death of the artist's friend; through 8/1. Wooster Gardens, 40 Wooster St. (941-6210).

AMY CHENG—Paintings that depict monumentalized vegetables and fruits; through 7/31. C & A, 96 Spring St. (431-8664).

ANTOINETTE CONIGLIO—Recent paintings that borrow images from Italian Renaissance paintings and Baroque architecture; through 7/24. Yi, 249 Centre St. (334-5189).

DOUGLAS DAVIS—An installation titled "Redness" that crams all of the artist's memoirs of the past five years into one room; through 7/17. Feldman, 31 Mercer St. (226-3232).

DAN FLAVIN—Fluorescent sculptures from 1963–89; through 7/31. Rubin Spangle, 395 W. Broadway (226-2161).

VIOLA FREY—New ceramic works, including plates, benches, wall tile pieces, and drawings; through 7/31. Hoffman, 429 W. Broadway (966-6676).

KENJI FUJITA—New works; through 7/31. Luhring Augustine, 130 Prince St. (219-9600).

GUERCINO (GIOVANNI FRANCESCO BARBIERI)—Drawings of historical and religious subjects and scenes from nature and daily life, on loan from the British Royal Collection at Windsor Castle; through 8/1. The Drawing Center, 35 Wooster St. (219-2166).

HANS HOLLEIN/FRANK GEHRY—Architectural models, plans, drawings, and photographs of Guggenheim Museum projects in Europe by both; through 7/31. Castelli, 420 W. Broadway (431-5160).

MARCUS LEATHERDALE/WELLINGTON REITER—New works that explore the human body as a sculptural form/A site-specific installation of found objects, including a 50-foot antique racing scull, rubber bricks, and outboard motors. Through 7/24. Roger, 136 Prince St. (966-4017).

ANN LEDY/ERIC STOTIK—Geometric drawings on constructions of rice paper/Figurative paintings on paper. Through 7/18. Jamison Thomas, 588 Broadway (925-1055).

KWONG LUM—Gestural abstract paintings on raw canvas; through 7/31. Rosenberg, 115 Wooster St. (431-4838).

LISA MACKIE/JOANNE MCFARLAND—Paper constructions and assemblages/Colored abstract monotypes. Through 7/31. Kelly, 591 Broadway (226-1660).

IRINA NAKHOVA—Fragmented works that represent male and female segments of the body, constructed from plaster, ceramic, found objects, and paper; through 7/31. Kind, 136 Greene St. (925-1200).

JUDY PFAFF—Seven new etchings concerned with light and shadow, water, dust, and smoke, and a recent sculpture; through 7/18. Crown Point Press, 568 Broadway (226-5476).

DAVID RABINOWITCH—His "Construction of Vision Drawings" from 1969–78; through 7/31 (August by appointment). Flynn, 113 Crosby St. (966-0426), Tue.–Thu. 10–5.

REGINA SILVEIRA—A site-specific installation that is an illusionistic representation of office furniture; through 9/12 (gallery will close 8/8–24). LedisFlam, 584 Broadway (9925-2806).

Other

SIMON DORRELL—Paintings and drawings of the Cotswold Gardens, including the Prince of Wales's garden; through 9/30. Wave Hill, 675 W. 252nd St. (549-3200).

GROUP SHOWS

Madison Avenue and Vicinity

ADELSON—25 E. 77th St. (439-6800). "The Poetic Trace: Aspects of British Abstraction Since 1945," with works by Ayres, Clough, Davie, Nicholson, Scott, others; through 7/31.

CDS—76 E. 79th St. (772-9542). Works by Campbell, Gargano, Garrison, Glantzman, Marsen, Peters, Rodriguez, Swavely; through 7/31.

CUDAHY'S—170 E. 75th St. (879-2405). Works by Basham, Day, Godbee, Heinze, McNickle, Mendenhall, Stanton, Waite, others; through 7/31.

DAVIS & LANGDALE—231 E. 60th St. (838-0333), Mon.–Fri. 10–4. Works by Allan, Anderson, Freud, Herder, Kulicke, Roseman, Traylor; through 9/26.

KENT—47 E. 63rd St. (980-9696). Works by Adams, Kearns, Kennard, Muntadas; through 8/29.

MARBELLA—28 E. 72nd St. (288-7809). Paintings by Bierstadt, Clark, Hallowell, Inness, Lawson, Wyant, others; through 9/25.

MUNROE—9 E. 84th St. (249-5480), Tue.–Fri. 12–5. Works by Bradford, Brett, Cauley, Dworkin, Imber, Horvath, Tribe, others; through 8/9.

WERNER—21 E. 67th St. (988-1623). Drawings by Baselitz, Immendorff, Leroy, Lupertz, Penck, Polke; through 8/7.

YORK—21 E. 65th St. (772-9155). Paintings on themes of summer by 19th and 20th-century artists, including Gifford, Glackens, Marin, O'Keeffe, others; through 9/4.

57th Street Area

AMERICAN ASSOCIATED ARTISTS—20 W. 57th St. (399-5510). "Among Family," with prints by E. Kahn, W. Kahn, Kapp, A. Mason, E. Mason; "New York Memories," with prints from 1920–1950, by Arms, Cook, Lozowick, Sloan; through 9/4.

BLUM HELMAN—20 W. 57th St. (245-2888). "The Figure," with works by Abakanowicz, Cemin, De Kooning, Gormley, Hunt, Knowlton, Lichtenstein, Oppenheim; through 7/25.

BORGENICHT—724 Fifth Ave. (247-2111). Works by Romberger, Toepp, White; through 7/31.

CAVALIERO/NAVARRA—41 E. 57th St. (223-2828). Works by Haessle, Ouattara, Smith; through 7/24.

CLARK—24 W. 57th St. (246-2205). Ceramic works by De Fazio, Rohlfing, Winn; through 7/31.

DEL RE—41 E. 57th St. (688-1843). Works by gallery artists, including Arman, Cottingham, Indiana, Marca-Relli, Pomodoro, Tooker, others; through 9/7.

DE NAGY—41 W. 57th St. (421-3780). Paintings by Borocz, Park, Rubenstein, Utterback, Wall, Wayne, others; through 7/30.

DRAKE—50 W. 57th St. (582-5930). Works by Bogart, Christensen, Hinman, Jaramillo, Kuehn, Naponic, Torrence, others; 7/17–8/28.

FISCHBACH—24 W. 57th St. (759-2345). Recent paintings and works on paper by Arnold, Blaine, Dixon, Dodd, Forrester, Hagin, Nick, Rickert, Wilson, others; through 8/21.

FITCH-FEBVREL—5 E. 57th St. (688-8522). Prints and drwaings by 19th and 20th-century artists, including Braque, Desmazieres, Norrman, Tissot, others; through 7/31.

FORUM—745 Fifth Ave. (355-4545). Figurative paintings by Bluemner, Evergood, Feltus, Gillespie, Grosz, Hopper, Shinn, others; through 8/30.

FRENCH—24 W. 57th St. (247-2457). Paintings by Bogaev, Dunlap, Duval, Gregor, Rovegno, Sprung, Sullivan, Winn; through 8/31.

FRUMKIN/ADAMS—50 W. 57th St. (757-6655). Works on paper by Amat, Azaceta, Beal, DeForest, Leslie, Winters, Wofford, others; through 7/31.

HARBOR—24 W. 57th St. (307-6667). Etchings, wood engravings, and lithographs by 19th and 20th-century artists, including Benton, Hopper, Sloan, Whistler, Wood, others; through 7/24.

HARPER COLLINS PUBLISHERS—10 E. 53rd St. (207-7132), Mon.–Fri. 8–6. "Completing the Circle: Artists' Books on the Environment"; through 7/30.

JOSEPH—745 Fifth Ave. (751-5500). Art furniture by Bonner, Carpenter, Castle, Dunnigan, Loeser, Maruyama, Paley, Philbrick, Wahl, others; through 9/12.

LITTLEJOHN/STERNAU—41 E. 57th St. (980-2323). Works by Borysewicz, Brown, Foosaner, Goodman, Heffernan, Jessup, Morphesis, Stickney-Gibson; through 8/7.

LLADRO—43 W. 57th St. (838-9341). Paintings by Bilbao, Gamez, Novillo, Lozano, Riu, Subirats, others; through 8/29.

MILLER—41 E. 57th St. (980-5454). Paintings by Diamond, Fishman, Heilmann, Korman, Piffaretti; through 7/31.

MUNICIPAL ART SOCIETY—457 Madison Ave. (935-3960). "Steel, Stone, and Backbone: New York

Builds in Hard Times," with historic photographs, engravings, original architectural plans and maps, and historic construction equipment; through 9/15.

PACE PRINTS—32 E. 57th St. (421-3688). English, American, and European botanical prints from the 17th to 19th centuries, by Besler, Furber, Redoute, Sharp, Thornton, Weinmann, others; through 7/31.

PAINE WEBBER—1285 Ave. of the Americas (713-2162). "UpRiver! Selections From the Hudson River Museum of Westchester," with paintings by Cropsey, Burnham, Prentice, Inness, Suydam, others; through 10/2.

PRATS—24 W. 57th St. (315-3680). Works by seven Spanish artists, including Aguilar, Amat, Perejaume, Tapies, others; through 7/31.

ST. ETIENNE—24 W. 57th St. (245-6734). Three separate exhibitions, with works by Bombois, Kane, Moses, Grosz, Klimt, Kokoschka, Schiele, others; through 9/4.

SCHMIDT-BINGHAM—41 W. 57th St. (888-1122). "Altered by the Moon," with works by Alsop, Bell, Graves, Hershberger, Lane, Musante, Uttech, Wilde; 7/13–8/14.

SPANISH INSTITUTE—684 Park Ave. (628-0420). "Valencian Painters: 1860–1936" with works from the Collection of the Diputacion de Valencia; 7/15–9/23.

TATISTCHEFF—50 W. 57th St. (664-0907). Works by gallery artists; through 8/14.

SoHo and TriBeCa

ALA—560 Broadway (941-1990). Works by Accardi, Bainbridge, Boetti, Chandler, Flavin, Gormley, Vedova; through 7/30.

ALEXANDER EDITIONS—476 Broome St. (925-2070). Changing group exhibition, with recent prints by Bosman, Chase, Dickson, Freud, Kelley, Negroponte, Plimack Mangold, Scully, others; through 7/31.

ALTERNATIVE MUSEUM—594 Broadway (966-4444). "National Showcase Exhibition," with works by emerging artists from all over the United States; through 8/1.

AMERICAN FINE ARTS CO.—40 Wooster St. (941-0401). Works by Baumgarten, Dion, Fraser, Graham, Huebler, Lawler, Welling, others; through 8/30.

ARENA—128 Wooster St. (226-1420). Multiples by Horner, Janssen, Minter, Muniz; through 7/31.

AUCHINCLOSS—558 Broadway (966-7753). "Contemporary Surfaces," with works by Antoni, Connor, Garnett, Haynes, Hristoff, Janowich, Muehlemann, Snyder, Weatherford, Zinsser, others; through 8/14.

BAER—476 Broome St. (431-4774). Works by Berdann, Biggs, Fitzgerald & McKnight, Krasnow, Mellyn, Yacoby, others; through 7/24.

BEITZEL—102 Prince St. (219-2863). Works on paper that show the influence of architecture on contemporary art, by Brown, Cheng, Goldberg, Heeks, Hodgkin, Hoskins, Hristoff, Wixted, others; through 8/7.

BLONDIES—72 Thompson St. (431-8601). Works by Daphnis, Gorchov, Flamboyaet, Ruben, Strautmanis; through 7/27.

BROWN—23 Watts St. (219-1060). "Paper," with works on paper by Bowen, Fisher, Kalina, Jenssen, Nozkowski, Westfall; through 7/31.

CACCIOLA—125 Wooster St. (966-9177). Works by Axton, Bunkall, Cyr, Deihl, Otero, Strand, Tsurata, others; through 8/15.

CASTELLI—578 Broadway (941-9855). Drawings, prints, multiples, and photographs by gallery artists; through 7/31.

CAVIN-MORRIS—560 Broadway (226-3768). Works by Cardillo, Harvey, Maisner, Serl, Venegas, Weisbecker, others; through 9/1.

CLARAMUNT—375 W. Broadway (431-3456). Works that make social commentary, by Andrson, Dean, Fairskye, G. Ferrer, Leibow, Mills, Munk, Rivers; through 7/18.

CUGLIANI—40 Wooster St. (966-9006). "Some People," with works by Armstrong, Goldin, Greene, Katz, Morrisroe, Sullivan, Tashjian, others; through 7/31.

DONAHUE—560 Broadway (226-1111). Works by gallery artists, including Barke, Cyphers, Mesches, Rose, Welish, others; through 7/31.

GERING—476 Broome St. (226-8195). Works by Goldberg & Seidler, Reilly, Stikker, Umbrico; through 8/1.

GOOD—532 Broadway (941-8066). "Cultural Fabrication," with works by Baroff, Colson, Faga, Hyde, Kim, Lomberg, Roeth, Stockholder, others; through 8/30.

HELANDER—415 W. Broadway (966-9797). "Narrative Abstraction," with paintings by Brown, Lorenz, Malka, Wulff; through 7/25.

LENNON, WEINBERG—580 Broadway (941-0012). Works by Kalina, Korman, Meyer, Morales, Rousselot, Roosen; through 7/31.

LOUVER—130 Prince St. (925-9205). Works by Berlant, Berman, Charlton, Hamilton, Moses, Shelton, Virtue, others; 7/16–8/28.

LUHRING AUGUSTINE—130 Prince St. (219-9600). Works by McCarthy, Pensato, Rainer; through 7/31.

MORRISON—59 Thompson St. (274-9059). Works by 21 artists, a portion of the proceeds to benefit the New York Committee for UNICEF; through 8/15.

PERLOW—560 Broadway (941-1220). Works by gallery and invited artists; through 9/9.

POSTMASTERS—80 Greene St. (941-5711). "Morality Cafe," with works by Chambers, Finch, Harrison, Sheehan, others; through 7/18.

ROSEN—130 Prince St. (941-0203). "Still," with works by Acconci, Bernard, Bulloch, Durward, Kelleran, Leung, McCarthy, McCollum, Samore, Scher; through 8/8.

SHAINMAN—560 Broadway (966-3866). Works in various mediums by Bowen, Ceccobelli, Coyne, Evergon, McCurdy, Simard, others; through 7/23.

SHAPOLSKY—99 Spring St. (334-9755). "In the Tradition, Part III," with works by Briggs, Calcagno, Cherry, Dehner, Kurtz, Laufer, Pavia, others; photographs of New York artists taken during the 1950s by Arthur Mones; through 7/31.

SNYDER—588 Broadway (941-6860). Recent works by De Mott, Fiore, George, Rosenborg; through 8/15.

STAEMPFLI—415 W. Broadway (941-7100). Works by Broderson, Chung, Kaish, Kalish, Leonardi; through 7/31.

STEINBAUM—132 Greene St. (431-4224). "Obsessive-/Compulsive," with works by Dinhofer, Helfman, Lintault, Presser; through 8/8.

STEIN GLADSTONE—99 Wooster St. (925-7474). Works by Barney, Reveles, Rubins; through 7/31.

THEODORE—580 Broadway (274-8260). Works by Brown, Buck, Landers, McAllister; through 7/31.

TRIBECA—51 Hudson (233-5858). Works by Brecht, Dubnau, Isaacs, Martin, Rubens, Samuels, Touby; through 7/31.

WEISS—68 Laight St. (925-7313), Thu.–Sat. 12–6. "Mysterious Presence," with works by DeSando, Edwards, Johnstone, Morgan, Neumuth, Savidge; through 7/18.

WIMMER—560 Broadway (274-0274). Works by Balth, Byron, Heeks, Whynne; through 7/31.

Other

ART IN THE ANCHORAGE—At the base of the Brooklyn Bridge, Cadman Plaza West and Old Front St., Brooklyn (206-6674). Installations by Aylon, Bender, Howard, Mikami, Women's Action Coalition (WAC), Young; photographs by Kuo, McAdams, Nance, Rodolitz; through 9/20.

CB'S—313 Bowery (677-0455). "The Sleeping Beauty," with works by Abrams, Durner, Holl, McNeill, Stillman, Wides, others; through 7/25.

CONSULATE GENERAL OF COLOMBIA—10 E. 46th St. (370-0004). Works by 21 Colombian artists who live in New York City; through 8/25.

GLASS—315 Central Park West (787-4704), Wed.–Fri. 1–6. Works on paper by Auerbach, Andrews, Gross, Hecht, Soyer, Weber; through 8/28.

GREY ART GALLERY & STUDY CENTER—New York University, 33 Washington Place (998-6780), Tue., Thu., Fri. 11–6:30, Wed. 11–8:30, Sat. 11–5. "Out of the Opulent Past: Italian Treasures from the Etruscan Age to the Renaissance"; through 8/1.

ILLUSTRATION—330 E. 11th St. (979-1014). "Alphabet City," with works by incorporating letters and words, by Bleck, Calver, Gosfield, Guarnaccia, Pirtle, Rosentahl, Scher, Weisbecker, others; through 7/31.

SNUG HARBOR CULTURAL CENTER—1000 Richmond Terrace, Staten Island, N.Y. (718-448-8534). "Sculpture Festival '92: Silhouettes of the Southwest," with works by Drake, Glover, Jimenez, Kittleson, Lotte, Lowe, Wade; through 10/31.

SOCRATES SCULPTURE PARK—Broadway at Vernon Blvd., Long Island City, N.Y. (718-956-1819), daily 10 a.m. to dusk. "Socrates Unbound," with outdoor sculpture by Arimany, Cruz, Di Suvero, Haring, Johnson, Scohy, Sussman; through 9/30.

YWCA—610 Lexington Ave. (735-9735), Mon.–Fri. 11–7, Sat. 11–3. "Consumption," with works on the environment by Cyphers, Gordon, Harvey, Howland, Shaw, others; through 8/28.

PHOTOGRAPHY

ALICE AUSTEN HOUSE—2 Hylan Blvd., Staten Island, N.Y. (718-816-4506), Thu.–Sun. 12–5, $2 suggested contribution. Photographs by Austen depicting the 1893 World's Columbian Exposition in Chicago; through 1/3/93.

AUSTRIAN CULTURAL INSTITUTE—11 E. 52nd St. (759-5165). "Haut und Huelle (Skin and Cover)," with works by students at the Academy for Applied Arts in Vienna; through 8/28.

BAUM—588 Broadway (219-9854). Photographs by Burson, Carey, Charlesworth, Divola, Fellman, Bloom & Hill, Novak, Rolfe, Schwartz, others; through 8/31.

BERLAND HALL—579 Broadway (274-9580). "Set and Setting," with works by Bazelon, Cooper, Groover, Kratochvil, Licht, Pfahl, Schlesinger, others; through 7/24.

BILL BRANDT/AART KLEIN—Vintage landscape photographs by both; through 7/24. Lowinsky, 575 Broadway (226-5442).

LINDA BUTLER—Photographs of the rural Japanese landscape and of American Shaker objects and architectural spaces; through 8/21. Witkin, 415 W. Broadway (925-5510).

DANZIGER—415 W. Bwy (226-0056. "American Photographs: Traditional Themes by Contemporary Photographers," with works by Davis, Leibovitz, Mann, Mapplethorpe, Misrach, Weber; through 7/31.

BEVAN DAVIES—Black-and-white photographs of building facades in lower Manhattan from the 1970s; through 7/31. Sonnabend, 420 W. Broadway (966-6160).

GANYMEDE—220 W. Houston St. (255-6755), suggested donation. Photographs by fifty people living with HIV/AIDS; through 7/30.

GREENBERG—120 Wooster St. (334-0010). "Summer Pleasures," with color and black-and-white photographs by Caffery, Connor, Izu, Raymond, Tenneson; through 7/31.

DON HERRON—Black-and-white photographs of downtown celebrities in their bathtubs; through 7/30. Puchong, 36a Third Ave. (982-1811).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 11–8, Wed.–Sun. 11–6. $3.50; students and seniors $2. "An Enduring Interest: The Photographs of Alexander Gardner"; through 9/6.

I.C.P. MIDTOWN—1133 Ave. of the Americas (768-4680), Tue. 11–8, Wed.–Sun. 11–6. $3.50; students and seniors $2. Through 7/26: "The Borders of Science: Photographs by Lennart Nilsson"; "Variants: Photographs by Penelope Umbrico"; "Comedians: Photographs by Arthur Grace."

JACK KENNER—Color photographs of wildlife and endangered species; through 8/1. Nikon House, 620 Fifth Ave. (586-3907).

KLEIN—594 Broadway (431-1980). Photographic works by Casebere, Leibowitz/Candyass, Reichek, Semmes; through 7/31.

MILLER—138 Spring St. (226-1220). Photographs by Abbott, Arbus, Bellocq, Bravo, Callahan, Eggleston, Evans, Friedlander, Jenshel, Levinthal, Metzker, Muybridge, Spano, Winogrand, others; through 8/13.

MARTIN PARR—Recent color photographs that examine English home decoration; through 7/31. Borden, 560 Broadway (431-0166).

RICE—325 W. 11th St. (366-6660). "Photography = Art," with photographs by Barber, Frank, Goldman, Palaia, Serbin, Tinglin, others; through 9/13.

JOSEPH ROCK—Photographs of the Tibetan borderlands of China by this botanist and explorer (1884–1962); through 7/31. China Institute in America, 125 E. 65th St. (744-8181).

SEAGRAM—375 Park Ave. (572-7000), Mon.–Thu. 9–5, Fri. 9–1. Photographs that celebrate summer, by Cohen, Evans, Fulton, Hine, Papageorge, Spano, Winogrand, Weegee, others; through 9/18.

STALEY-WISE—560 Broadway (966-6223). Photographs that celebrate summer, by Avery, Cartier-Bresson, Hoyningen-Huene, Kertesz, Lartigue, Markus, Moon, Miller, Turbeville, Weber; through 9/19.

STUX—163 Mercer St. (219-0010). Photographic landscapes by Clegg & Guttman, James, Fischli & Weiss, Leccia, Wall; through 7/31.

ARTHUR TRESS—Photographs from his series, "The Dream Collector," that interpret the fantasies of young children; through 7/31. Greenberg, 120 Wooster St. (334-0010).

THOMAS TULIS—Large-format color and black-and-white photographs of farm life in rural Tennessee; through 7/31. Frumkin/Adams, 50 W. 57th St. (757-6655).

JUDITH WEINSTEIN—Recent travel photographs; through 9/13. The Gallery, Benjamin N. Cardozo Law School, 55 Fifth Ave. (790-0310), Sun.–Thu. 10–8.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.—Sun. 10 a.m.–5, Tue. 10 a.m.–8. $4.50, seniors students $2, children under 12 free. Through 8/2: "Dale Chihuly's 'Niijima Floats.'" Through 9/30: "Robert Kushner's Changing 'Seasons.'" Through 8/2: "Frank Gehry: New Bentwood Furniture Designs." Through 7/26: "A Decade of Craft: Recent Acquisitions, Part I, Glass and Wood."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Sun.–Thu. 10 a.m.–5:45; Fri. and Sat. 10 a.m.–8:45. Suggested contribution $5; children $2.50. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Hayden Planetarium . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Hall of South American Peoples . . . Aurora Gem Collection. Through 1/17/93: "Global Warming: Understanding the Forecast."

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria, N.Y. (718-784-4520). Tue.–Fri. 12–4, Sat. and Sun. 12–6. $5; seniors $4; children and students $2.50. Through 9/6: "The Silhouette Selection: Recent Celebrity Photography."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6 (Fri. until 8), Sun. noon–5. Closed Mon. $2; students and seniors $1.Through 7/19: "Challenging the Past: The Paintings of Chang Dai-chien."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thu. 10 a.m.–4:30, Sun. 11 a.m.–4:30. $3, $2 students, $1 seniors, free for children under 12. Through 8/2: "Artist in the Marketplace XII"; "Contemporary Painting and Calligraphy from Japan"; "The North American Trophy Room: Recent Works by Francisco Alvarado-Juarez."

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Wed.–Sun. 10 a.m.–5. Donation $4; students $2; seniors $1.50. Through 12/13: "Biomorphism and Organic Abstraction in 20th-Century Decorative Arts." Through 7/26: "Recent Acquisitions of Prints and Drawings by Contemporary Artists." Through 9/6: "Jin Soo Kim: Grand Lobby Installation." Through 9/21: "Painters of a New Century: The Eight and American Art." Through 9/21: "Curator's Choice—The Eight: Works on Paper."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5. Through 8/30: "The Cooper-Hewitt Collections: A Design Resource."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6, Sun. 1–6. $3, students and seniors $1.50. Children under 10 not admitted. Through 8/23: "An Album of Nineteenth-Century Interiors: Watercolors from Two Private Collections."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (423-3500). Tue. 11 a.m.–7:45, Wed.–Sun. 11 a.m.–4:45. $7, students and seniors $4; free Tue. 5–7:45. Through 8/27: " The Guggenheim Museum and Art of This Century—Masterpieces from the Guggenheim Collection."

GUGGENHEIM MUSEUM IN SOHO—575 Broadway (423-3500). Sun., Mon., Wed. 11 a.m.–6, Thur.–Sat. 11 a.m.–10 p.m., closed Tue. $5, students and seniors $3. Through 8/28: "The Guggenheim Museum and Art of This Century—From Brancusi to Bourgeois, Aspects of the Guggenheim Collection."

JEWISH MUSEUM AT THE NEW-YORK HISTORICAL SOCIETY—170 Central Park West (399-3430). Sun., Tue., Wed., 11 a.m.–5, Thu. 11 a.m.–8, Fri. 11 a.m.–3. $4.50, seniors $3, children $1. Through 8/18: "Selections from the Jewish Museum's Collection." Through 7/19: "Bridges and Boundaries: African Americans and American Jews."

KATONAH MUSEUM OF ART—Route 22 at Jay St., Katonah, N.Y. (914-232-9555). Tue., Thu., Fri., Sun. 12–5, Wed. 12–8, Sat. 10 a.m.–5. Free. Through 8/9: "Drawn in the Nineties." Through 9/27: "Benchmarks."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue.–Thu. and Sun. 9:30 a.m.–5:15, Fri. and Sat. 9:30 a.m.–9. Contribution $6; children and seniors $3. Through 8/30: "Flowers and Leaves: The Ottoman Pottery of Iznik." Through 9/13: "Royal Art of Benin from the Perls Collection: Treasures from an African Kingdom."Through 10/25: "Modern Design: 1890–1990." Through 9/27: "El-Andalus: The Art of Islamic Spain." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–5:15. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $5. Through 8/9: "Puss in Boots: Three Centuries of the Master Cat." Through 8/2: "Sketching at Home and Abroad: British Landscape Drawings, 1750–1850." Through 8/2: "Treasures from the Permanent Collections." Through 8/2: "Leaping the Fence: The English Landscape Garden."

MUSEUM OF AMERICAN FOLK ART—2 Lincoln Square (595-9533). Tue.–Sun. 11:30 a.m.–7:30, closed Mon. Free. Through 9/6: "Woven for Warmth: Coverlets from the Collection of the Museum of American Folk Art." Through 9/6: "The Art of Embellishment: Painted and Stencilled Masterworks from the Collection of the Museum of American Folk Art." Through 9/13: "Step Lively: The Art of the Folk Cane."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $7; students and seniors $4; Thu. 5–9 pay what you wish. Through 10/12: "Kaj Franck: Designer." Through 8/9: "Antoni Tapies in Print." Through 8/9: "More Than One Photography." Through 8/18: "Louis I. Kahn: In the Realm of Architecture." Through 8/9: "Projects: Stephen Kroninger." Through 8/25: "Projects: Erika Rothenberg."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Wed.–Sat. 10 a.m.–5, Sun. 1–5; Tue. 10 a.m.–2 for organized school and group tours (reservations required). $5; students and seniors $3 Through 7/93: "Broadway! 125 Years of Musical Theater." Through 7/26: "Adriaan Lubbers in New York." Through 8/30: "Walt Whitman and New York." Through 8/30: "Empire City: Paintings and Drawings from the Robert R. Preato Collection." Through 8/30: "St. Petersburg as it was Leningrad: Anatoly Kaplan's Lithographs." Through 8/30: "Recent Gifts: Works on Paper." Through 8/30: "Roots and Heritage in Latin American Art."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Wed.–Sun. noon–5 (Fri. to 8). $3.50, seniors and students $2, free Fri. 5–8. Through 9/27: "The Artist's Eye: Philip Pearlstein Selects Paintings from the Permanent Collection." Through 8/30: "Masterworks of American Impressionism from the Pfeil Collection." Through 9/13: "Lovis Corinth: Prints, Drawngs, and Watercolors from the Family Collection."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri.–Sat. noon–8. Closed Mon.–Tue. Suggested admission $3.50, $2.50 seniors and children. Through 8/16: "Last Words: An Installation by Seyed Alavi." Through 8/16: "The Art Mall: A Social Space."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue., Wed., Fri., Sun. 11 a.m.–5., Thu. 11 a.m.–8. $4.50; seniors $3, children $1. Through 9/23: "Markers of Change: Documents of American History." Through 9/20: "Party Time: Presidential Campaigns Since 1832." 7/17–10/11: "Ansel Adams: The Early Years."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Mon.–Wed. 11 a.m.–6, Thu.–Sat. 10 a.m.–6. Through 9/12: "Walt Whitman: In Life or Death Forever." Through 8/8: "Shelley: Unacknowledged Legislator." Through 8/1: "On the Edge: Photographs from 100 Years of *Vogue*." Through 7/18: "Hail Delirium! Dorothea Tanning: Illustrated Books and Prints." Through 7/18: "Sardi's Caricatures."

NOGUCHI MUSEUM—32–37 Vernon Blvd., Long Island City, Queens, N.Y. (718-204-7088). Wed. and Sat. 11 a.m.–6. Suggested contribution $4; $2 students and seniors. A collection of over 250 works by the renowned sculptor and a sculpture garden (on Saturdays, a shuttle bus departs from the Asia Society at Park Ave. and 70th St. every hour on the half hour from 11:30 a.m. to 3:30 p.m., and returns on the hour until 5:00 p.m. for roundtrip fare of $5).

OLD MERCHANT'S HOUSE—29 E. 4th Street (777-1089). Sun. 1–4. $3. New York's only family home preserved intact from the 19th century. Home to Seabury Tredwell and family from 1835 to 1933, the house reflects the lifestyle of a typical New York City upper-middle-class family of the last century.

QUEENS MUSEUM OF ART—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. Through 9/13: "Regina Silveira." Through 9/13: "Colombia: Contemporary Images."

ABIGAIL ADAMS SMITH MUSEUM—421 E. 61st St. (838-6878). Mon.–Fri. 10 a.m.–4 (the hours between 10 a.m. and 12 noon on weekdays are reserved for groups only), Sun. 1–5. $3; $2 children; $1 seniors. Furnished rooms from the Federal Period (1790–1830).

SOUTH STREET SEAPORT MUSEUM—Fulton St. between South and Water Sts. (669-9400). Daily 10 a.m.–5. $6, seniors $5, children $3. Through 12/30/92: "Of Sailing Ships and Sealing Wax: 25 Years of Collecting."

STORM KING ART CENTER—Old Pleasant Hill Road, Mountainville, N.Y. (914-534-3190). Daily 11 a.m.–5:30. $5; seniors and students $3. A four hundred-acre sculpture park with permanent outdoor installations by Alice Aycock, Alexander Calder, Mark di Suvero, Barbara Hepworth, Henry Moore, Louise Nevelson, Isamu Noguchi, Richard Serra, David Smith, and Kenneth Snelson. Through 10/31: "Ursula von Rydingsvard: Sculpture."

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $3; seniors $1.50, children $1. Through 11/15: "William T. Williams: Paintings and Works on Paper."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Wed., Fri., Sat. 11 a.m.–6, Sun. 11–6, Thu. 1–8 (free 6–8), Tue. by appointment for groups, closed Mon. $6; students and seniors $4. "Calder's Circus." . . . Through 8/30: "The Paintings of George Bellows." Through 9/20: "Gifts and Acquisitions in Context." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Sat. 11 a.m.–6, Thu. to 7:30 (Sculpture Court is open Mon.–Sat. 7:30 a.m.–9:30; Sun. and holidays 11 a.m.–7). Free. 7/17–9/12: "Y. David Chung: Turtle Boat Head." 7/17–11/28: "Glenn Ligon: Good Mirrors are Not Cheap." **Whitney Museum at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Tue.–Fri. 11 a.m.–5 (Thu. to 7:30), Sat. 12–5. Free. Through 8/15: "Dirt and Domesticity: Constructions of the Feminine."

AUCTIONS

DOYLE—175 E. 87th St. (427-2730). 7/15 at 10 a.m.: "Victoriana." On view from 7/10.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 7/16 at 10:15 a.m. and 2: "Arcade 19th-Century and Old Masters." On view from 7/10.

SWANN—104 E. 25th St. (254-4710). 7/16 at 2: "Shelf Sale." On view from 7/13.

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City Center, 131 W. 55th St. (581-7907).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (875-5050); Avery Fisher Hall (875-5030); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570); Walter Reade Theater (875-5600).

Madison Square Garden and The Paramount, Seventh Ave. at 33rd St. (465-6741).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (247-4777).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day music, dance, and occasionally opera performances are sold here, depending on availability, six days a week: Tue.–Sun., noon–2 and 3–7; Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, July 15

NEW YORK PHILHARMONIC AT CARNEGIE HALL: A TCHAIKOVSKY CELEBRATION—Kurt Masur leads the Philharmonic in Tchaikovsky's *Romeo and Juliet;* Symphony No. 2 in C Minor, "Little Russian"; String Serenade. Carnegie Hall at 8. $12–$45.

PATTI LaBELLE—The Apollo Theatre, 253 W. 125th St. (749-5838), at 7:30. Sold out.

SUMMER SING-OUT!—Peter Bagley of the Univeristy of Connecticut leads the audience in singing Vivaldi's *Gloria;* Poulenc's *Gloria.* St. George's Episcopal Church, 209 E. 16th St. (460-0940), at 7:30. $5.

ROCK-A-BYE BABIES—A concert of rock guitarists to benefit the Babies Hospital at Columbia-Presbyterian Medical Center. With the Alvin Lee Band, featuring Clarence Clemmons; the Derringers, featuring Rick Derringer; Tall Stories; Tony Macalpine; Bloodline; others. The Beacon Theatre, Broadway and 74th St. (749-0372), at 7:30. $25, $35; $100 includes pre- and post-concert parties at the China Club.

FAR EAST BAND—Featuring violinist Jason Huang, Japanese shakuhachi (flute) percussionist Yurio Tsuji Korean, and rayagum player Sang-Won Park. Rooftop of YWCA, 610 Lexington Ave., at 53rd St. (755-4500), at 6:30. $8.

FELICIA AND THE HOTHEADS—Winner of the Apollo Theater Amateur Award. Blues. Water Street Theater, Jeanette Park, 55 Water St., at Coenties Slip, at 12:30. Free.

SWING JAZZ ENSEMBLE—Works by Gershwin, Porter, and Berlin. IBM Concerts in the Garden, Madison Ave. and 57th St., at 12:30. Free.

STEVE MACHAMER—Marimba music. McGraw-Hill Park, between 48th and 49th Sts., at 12:30. Free.

JOHN MELLENCAMP—Jones Beach Theater, Jones Beach State Park, (307-7171), at 8. $27.50.

Thursday, July 16

NEW YORK PHILHARMONIC AT CARNEGIE HALL: A TCHAIKOVSKY CELEBRATION—Featuring pianist Shura Cherkassky. Kurt Masur leads the Philharmonic in Tchaikovsky's Piano Concerto No. 1 in B-flat Minor, Op. 23; Symphony No. 6 in B Minor, Op. 74, "Pathetique." Carnegie Hall at 8. $12–$45. Pre-concert chamber music at 6:45 features members of the Philharmonic performing Tchaikovsky's String Quartet No. 2 in F, Op. 22.

MOSTLY MOZART—Lincoln Center's festival continues with soprano Olga Serra and pianist Alicia de Larrocha. Montsalvatge's *Divagaciona; Tres Divertimentos; Si a Mompou; Sonatina pour Yvette; Cinco Canciones Negras;* Mozart's Fantasy in C Minor; Sonata in C Minor. Avery Fisher Hall at 8. $13–$25. Pre-concert recital at 7 featuring pianist Richard Shirk performing Mendelssohn's Fantasia in F-sharp Minor, "Sonata Ecossaise"; Allegro and Allegretto from Piano Sonata, K. 547a; Twelve Variations on an Allegretto.

NEW YORK CHORAL SOCIETY SUMMER SINGS—Bart Folse of the Pro Arte Chorale, Opera Quotannis, and the Church of St. Paul the Apostle leads the audience in singing Mozart's *Coronation Mass;* Beethoven's Mass in C. CAMI Hall, 165 West 57th St. (627-0024), at 7:30. $7.

PATTI LaBELLE—See 7/15.

HAAGEN DAZS-SUMMER SOUNDS—Featuring Bo Diddley. Pier 16, South Street Seaport, at 6:30. Free.

MOONFIRE—A combination of African and American music. Third Street Music Settlement, 235 E. 11th St. (777-3240), at 12:30. Free.

BEN E. KING—With host Cousin Brucie. Tobin Plaza, World Trade Center, between Liberty and Vesey Sts., at 12:30. Free.

KIT McCLURE BAND—Featuring saxophonist McClure. Jazz/pop. Shearson Lehman Plaza, at the corner of Vestry and Greenwich Sts., at 12:30. Free.

BARGEMUSIC—Cellist Rafael Figueroa, pianist David Oei, violinist Eriko Sato. Haydn's Piano Trio No. 25; Mendelssohn's Piano Trio No. 2 in C Minor, Op. 66; others. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $15.

MARILYN McCOO—The soul and pop vocalist opens this summer's Midwood Field Concert Series; with Neil Sedaka. Seaside Park, Ocean Parkway at Seabreeze Ave., opposite the Boardwalk, Brooklyn (718-469-1912), at 7:30. $2, $5. Bring folding chairs for seating.

CARAMOOR MUSIC FESTIVAL—Featuring St. Luke's Chamber Ensemble, harpist Deborah Hoffman, guitarist Scott Kuney. Devienne's Quartet No. 1 in C for Bassoon and Strings, Op. 73; Jeffrey Cotton's Seven Runic Songs for Viola, Guitar, and Harp; Dvorak's Quintet in G for Two Violins, Viola, Cello, and Bass, Op. 77. Spanish Courtyard, Caramoor Center for Music and the Arts, Girdle Ridge Rd., Katonah, N.Y. (914-232-1252), at 4:15. $10.

Friday, July 17

JUNIOR PHILHARMONIC OF TOKYO—With guest conductor Naozumi Yamamoto. Weber's Overture to *Oberon;* Beethoven's Symphony No. 2 in D; Gershwin's *An American in Paris.* Carnegie Hall at 8. $5–$20.

MOSTLY MOZART—Lincoln Center's festival continues with the Mostly Mozart Festival Orchestra, Jesus Lopez-Cobos conducting; pianist Garrick Ohlsson, violinist Elmar Oliveira. Mozart's Symphony No. 23 in D, K. 181; Piano Concerto No. 18 in B-flat, K. 456, "Paradis"; Violin Concerto No. 4 in D, K. 218; Haydn's Symphony No. 28 in C, "The Bear." Avery Fisher Hall at 8. $13–$25. Pre-concert recital at 7 featuring Oliveira and Ohlsson performing Beethoven's Sonata for Violin and Piano in G, Op 96.

GOLDMAN MEMORIAL BAND, Gene Young conductor. "War Horses and Recent Entries," featuring Franz von Suppe's *Light Cavalry;* Rossini's *Overture to William Tell;* Auber's *Bronze Horse;* Herold's *Overture to Zampa;* Walter Skolnik's Divertimento in F; Sousa's *March Medley;* selections from Rodgers's *The King and I.* Damrosch Park, Lincoln Center (886-9887), at 8. Free.

PATTI LaBELLE—See 7/15.

SUMMERGARDEN—The Museum of Modern Art and The Juilliard School's tribute to John Cage continues with Cage's *One,* featuring violincellist Michael Bach; *ASLSP,* featuring pianist Michael Torre. The Sculpture Garden, Museum of Modern Art, 14 W. 54th St. (708-9480), at 6. Free.

LAURA WARFIELD, singer-songwriter. Centerfold Coffeehouse, Church of St. Paul and St. Andrew, 263 W. 86th St., at 8. $7.

BARGEMUSIC—See 7/16.

SANDRA REAVES-PHILLIPS, jazz and blues vocalist. Prospect Park Bandshell, Prospect Park, Brooklyn, at 7. Free.

CARAMOOR MUSIC FESTIVAL—Featuring pianist Jean-Yves Thibaudet. Schumann's Variations, Op. 1; Symphonic Etudes; Ravel's *Miroirs;* Debussy's Three Etudes; *L'Isle Joyeuse.* Spanish Courtyard, Caramoor Center for Music and the Arts, Girdle Ridge Rd., Katonah, N.Y. (914-232-1252), at 8:30. $20.

Saturday, July 18

MOSTLY MOZART—See 7/17.

RICHARD THOMPSON—British folk rock. Central Park SummerStage, Rumsey Playfield, 72nd St. mid-park, at 3. Free.

SUMMERGARDEN—See 7/17.

THE SATURDAY BRASS—Swing. Pier 16 Stage, South Street Seaport, at 8. Free.

GOLDMAN MEMORIAL BAND—See 7/17. Tonight at Seaside Park, Brooklyn (886-9887), at 8. Free.

DREAMS THAT FLY—Featuring composer Premik Tubbs; with Mary Mercurio performing *Songs of Light.* Works by Sri Chinmoy; plus, new age/jazz originals. Methodist Church of Sheepshead Bay, 3087 Ocean Ave., three blocks north of Emmons Ave., Brooklyn (718-523-3527), at 8. Free.

CARAMOOR MUSIC FESTIVAL—Featuring the Orchestra of St. Luke's, with Andre Previn conducting and on piano. All-Mozart program: Overture to *The Marriage of Figaro;* Piano Concerto No. 17 in G, K. 453; Symphony No. 1 in E-flat, K. 16; Symphony No. 39 in E-flat, K. 543. Venetian Theater, Caramoor Center for Music and the Arts, Girdle Ridge Rd., Katonah, N.Y. (914-232-1252), at 8:30. Sold out.

Sunday, July 19

CONCORDIA, Marin Alsop conductor. The "Great American Musicals" series opens with selections from *On the Town; Anything Goes; 42nd Street; West Side Story.* World Financial Center Winter Garden, between the Hudson River and West St., at 3. Free.

GOLDMAN MEMORIAL BAND—See 7/17.

THOMAS MAPFUMO and **LES TETES BRULEES**—Chimurenga music from Zimbabwe; music from Cameroon. Central Park SummerStage, 72nd St. mid-park, at 3. Free.

MUSIC & DANCE

ZUSAAN KALI FASTEAU—With bassist William Parker, percussionist Ron McBee. World Music. Buchman Hall, 426-432 E. 91st St. (472-9799), at 9. $12.

THE JOHN SIMON QUARTET—Jazz. St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 7. $6.

BARGEMUSIC—See 7/16. Today at 4. $18.

CARAMOOR MUSIC FESTIVAL—Featuring the St. Luke's Chamber Ensemble, with Andre Previn on piano. Rossini's Quartet No. 1 in F for Flute, Clarinet, Bassoon, and Horn; Poulenc's Sextet for Piano and Woodwind Quintet; Prokofiev's Sonata for Flute and Piano; Saint-Saens's Septet in E-flat for Piano, Trumpet, and Strings. Venetian Theater, Girdle Ridge Rd., Katonah, N.Y. (914-232-1252), at 5:30. $22.50.

Monday, July 20

MOSTLY MOZART—Featuring the Emerson String Quartet, with Andre Previn on piano. Schubert's String Quartet in A Minor; Mozart's Piano Quartet in E-flat; Beethoven's String Quartet in C, "Razumovsky." Avery Fisher Hall at 8. $12–$23. Pre-concert recital at 7, featuring the Emerson String Quartet performing works by Schubert and Mozart.

WEST VILLAGE CHORALE SUMMER SINGS '92—Conductor Robert DeCormier of the Robert DeCormier Singers, and the New York Choral Society, leads the audience in singing Berlioz's *Requiem*. Church of St. Luke's in the Fields, 487 Hudson St., near Christopher St., at 7:30. $7.

Tuesday, July 21

MOSTLY MOZART—Featuring the Mostly Mozart Festival Orchestra, Gerard Schwarz conductor; with pianist Andre Watts. Bach's Brandenburg Concerto; Mozart's Piano Concerto No. 24 in C Minor; *Cassation* in B-flat; Symphony No. 39 in E-flat. Avery Fisher Hall at 9. $15–$30. Pre-concert recital at 7. featuring pianist Pedja Muzijevic performing works by Galuppi and Chopin.

GIPSY KINGS—Radio City Music Hall at 8. $25–$50.

NATIONAL CHORALE, Martin Josman conductor. "On Broadway," featuring solos, ensembles, and scenes from *Show Boat; Guys and Dolls; Where's Charley?; Brigadoon; Music Man; Jamaica; House of Flowers.* Damrosch Park, Lincoln Center, at 7:30. Free.

THE MAKE-BELIEVE BALLROOM—The 92nd Street Y's "Jazz in July" series opens with a salute to the big-band era. Featuring vocalist Margaret Whiting; Walt Levinsky and the Great American Swing Band performing works by Tommy Dorsey, Charlie Barnet, Artie Shaw, Count Basie. 92nd St. Y at 8. $25.

WASHINGTON SQUARE FESTIVAL ORCHESTRA AND CHORUS, Johannes Somary conductor; with soprano Cynthia Richards Hews, countertenor Jeffrey Dooley, tenor Thom Baker, and bass Richard Holmes. Mozart's Coronation Mass; Bach's Brandenburg Concerto; Haydn's Symphony No. 48 in C, "Maria Theresia"; Vivaldi's 'Concerto for Two Trumpets. Washington Square Park (431-1088), at 8. Free.

NEW YORK CHORAL SOCIETY SUMMER SINGS—Conductor Judith Clurman of the New York Concert Singers leads the audience in singing Berlioz's *Requiem*. CAMI Hall, 165 W. 57th St. (627-0024), at 7:30. $7.

OPERA

The Kirov Opera

METROPOLITAN OPERA HOUSE—Through 7/18. Tickets: $15–$110. 7/13 at 8: Mussorgsky's *Boris Godunov;* Minkhilkiev, Kit, Okhotnikov, Grigorian, Borodina. 7/14 at 8: *Boris Godunov;* Ognovinko, Putilin, Morozov, Grigorian. 7/15 at 8: same as 7/13. 7/16 at 8: Tchaikovsky's *The Queen of Spades;* Grigorian, Putilin, Lebed, Gorokhovskaya, Novikova. 7/17 at 8: Prokofiev's *The Fiery Angel;* Alexeyev, Gorchakova, Minkhilkiev. 7/18 at 2: same as 7/17, except Ognovinko for Minkhilkiev. 7/18 at 8: *Boris Godunov;* Okhotnikov, Trofimov, Morozov, Grigorian, Borodina. Valery Gergiev conducts all operas.

New York City Opera

NEW YORK STATE THEATER—7/16 through 11/15. Tickets: $10–$68. 7/16 at 8: Mascagni's *Cavalleria Rusticana*

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(in Italian, with supertitles), Steven Sloane conducting; RoseMarie Freni, Sonnenberg, Reyes, Scuderi, Wittges; Leoncavallo's *Pagliacci* (in Italian, with supertitles), Sloan conducting; Geyer, Barasorda, Cowan, Perry. 7/17 at 8: Verdi's *La Traviata* (in Italian, with supertitles), Guido Almone-Marson conducting; Dobbish, Davis, Ledbetter. 7/18 at 1:30: Puccini's *La Boheme* (in Italian, with supertitles), Mark Gibson conducting; Hynes, Racette, Thompson, Kneebone, Peterson. 7/18 at 8: *110 in the Shade*, by Harvey Schmidt, Tom Jones, and N. Richard Nash; Paul Gemignani conducting; Ziemba, Moore, Sutherland, Muenz, Forsythe. 7/19 at 1:30: *Cavalleria Rusticana, Pagliacci;* same casts as 7/16. 7/21 at 8: *110 in the Shade;* same cast as 7/18.

New York Grand Opera

CENTRAL PARK SUMMERSTAGE—Free. 7/15 at 7:30: Mascagni's *Cavalleria Rusticana;* Rinaldi, Tancredi, Aquino; Leoncavallo's *Pagliacci;* Perretti, La Monico (debut), Hartman, Biggers, Sacco. Vincent La Selva conducts both operas. Rumsey Playfield, 72nd St. mid-park.

Other

HELL'S KITCHEN OPERA—Murray Boren's *Emma*. St. Paul the Apostle Church Auditorium, 415 W. 59th St., at Ninth Ave. (752-2887). 7/17–7/19 at 8. $15.

REPERTORIO ESPAGNOL—Moreno Torroba's *Luisa Fernanda*. Gramercy Arts Theater, 138 E. 27th St. (889-2850). 7/18 at 8; 7/19 at 3. $20.

DANCE

Pilobolus

JOYCE THEATER—7/20 through 8/15. Tickets: $28. 7/20 at 8: *The Particle Zoo; Axons; Clandestiny; Pseudopodia;* premiere of *Sweet Purgatory*, by Robby Barnett, Alison Chase, Michael Tracy, and Jonathan Wolken. 7/21 at 8: *Ciona; Moonblind; Shizen; Walklyndon;* revival of *Ocellus; Pseudopodia;* an untitled work.

Other

ASIAN VARIETY SHOW—The Chinese-American Arts Council continues its "Asian Salute" with a performance of the Lion Dance; plus, dances from China, Korea, and Thailand. Columbus Park, Bayard and Mulberry Sts. 7/19 at 4. Free.

O SAMBA DANCE THEATER—"Capoeira," Brazil's unique form of self-defense disguised as a dance. Austin J. Tobin Plaza, World Trade Center, between Vesey and Liberty Sts. 7/17 at 12:30. Free.

SEPTIME WEBER DANCE—Three premieres by Septime Weber; *D-Construction*, an athletic dance for men, set to the music of John Cage; *And So It Goes*, set to music by Handel. La Guardia Concert Hall, Amsterdam Ave. and 64th St. 7/16, 7/17 at 8. $15.

ZVI GOTHEINER and **ELEO POMARE**—The Israeli choreographer Gotheiner presents *Desert*, a ritualistic dance about the relationship between culture and landscape; modern dance by Eleo Pomare. Central Park SummerStage, 72nd St. mid-park. 7/17 at 8:30. Free.

RACHEL LAMPERT—A fusion of dance and the spoken word. With Dana Bryant and the Giant Step Posse. Prospect Park Bandshell, Brooklyn (718-855-7882). 7/18 at 7. Free.

DANCIN' IN THE STREETS—Featuring Marta Renzi & The Project Company in *Something About a Wedding*; Sham Mosher and Adam Plack in two new works of their own composition; Martha Bowers Dance performing in Bowers's *Fathers and Sons*. Wave Hill, 675 W. 252nd St., Bronx (549-3200). 7/18, 7/19 at 3. Free with $4 admission to the grounds.

PERFORMANCE

Serious Fun!

ALICE TULLY HALL—7/18 at 8: Keith Antar Mason's *Forty-Nine Blues Songs For a Jealous Vampire*, a production by the African-American theater company The Hittite Empire: $20. 7/21, 7/22 at 8: Karen Finley in her new work *A Certain Level of Denial:* $25.

RESTAURANT DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35***
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
TM	**Transmedia**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ADELAIDES SOHO SUPPER CLUB—492 Broome St. (966-3371). Casual. Italian. Spcls: chicken prince of Naples, filet mignon baci baci, large variety of pastas, homemade desserts. Res. sug. D Wed.–Thu. 6–11:30, Fri.–Sat. to 1 a.m., Sun. noon–10. Dancing from 9. Closed Mon.–Tue. **(M)** **AE.**

AMICI MIEI—475 W. Broadway, at Houston St. (533-1933/1850). Casual. Italian. Spcls: seafood salad, grilled swordfish, homemade pasta. Res. sug. L and D daily noon–1 a.m. Prix fixe L Mon.–Fri. noon–4. Private parties 20–100. **(M)** **AE, DC, MC, V.**

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

BOULEY—165 Duane St., bet. Hudson and Greenwich Sts. (608-3852). Formal. Modern French. Spcls: tuna gravlax, seared black sea bass in special spices with truffle vinaigrette, painters palette of fruit. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, poached salmon with warm lemon vinaigrette, dessert souffles. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC, MC, V.**

GROTTA AZZURRA—387 Broome St., at Mulberry St. (925-8775). Casual. Italian. Spcls: homemade pasta, chicken rollatine Grotta Azzurra, lobster fra diavolo. Open for L and D Tue.–Thu. and Sun. noon–11, Fri. till 11:30, Sat. till midnight. Closed Mon. **(M)** **No credit cards.**

HUDSON RIVER CLUB—4 World Financial Center (786-1500). Formal. American Hudson River Valley. Spcls: salmon in woven potatoes, rabbit pot-pie, lump crab and potato fritters, venison and other game dishes. Res. sug. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 5:30–10, Sun. noon–6. Pre-theater D Mon.–Fri. 5–6:30.Private parties for 15–150. **(E)** **AE, TM.**

JEREMY'S ALE HOUSE—254 Front St., at Dover St. (964-3537). Casual. American/seafood. Spcls: fried seafood, hero steak sandwiches, fish and chips. Open Mon.–Fri. 8 a.m.–9, Sat.–Sun. noon–7. **(I)** **No credit cards.**

L'ECOLE—462 Broadway at Grand St. (219-3300). Casual. Classic French. L Spcls: terrine, grilled fish, paillard of veal, L and D degustation menu. Res. sug. L Mon.–Fri. noon–2. D Mon.–Sat. 7:30–9:30. Closed Sun. **(M)** **AE, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt-almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Fri. 5–10. Barroom: 11:30 a.m.–11. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

MONTRACHET—239 W. Broadway, off White St. (219-2777). Casual. French. Spcls: pasta with wild mushrooms and truffle juice, baby pheasant with orzo and olives, roast lobster with curry and crisp onions. Res. sug. L Fri. only noon–3. D Mon.–Sat. 6–11. Private parties for 10–60. Closed Sun. **(M–E)** **AE.**

ROSEMARIE'S—145 Duane St., bet. W. Broadway and Church St. (285-2610). Casual. Italian. Spcls: fresh homemade pasta, game, braised rabbit with polenta, ossobuco. Res. sug. L Mon.–Fri. noon–3. D Mon.–Wed. 5:30–10:30, Thu.–Sat. 5:30–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ROYAL CANADIAN PANCAKE HOUSE—145 Hudson St., bet. Beach and Hubert Sts. (219-3038). Casual. Canadian. Spcls: womlette, pancakes, waffles, crepes, soup, sandwiches, steak au poivre, seafood vol-au-vent. No res. B, L and D daily 7 a.m.–midnight. **(I–M)** **TM.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. 11:30 a.m.–4 a.m., Sun. 11:30 a.m.–10. **(I–M)** **AE, CB, DC, MC, V.**

S.P.Q.R.—133 Mulberry St. (925-3120). Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight., Fri. to 1 a.m., Sat. 1–1 a.m., Sun. 1–11. Private banquet room. Free D parking. Ent. **(M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Mon.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight, Sun. to 10. Br Sat.–Sun. 11:30 a.m.–4. Outdoor terrace. **(I)** **AE, DC, MC, TM, V.**

TWO ELEVEN—211 W. Broadway, at Franklin St. (925-7202). Casual. Contemporary American. Spcls: seared pepper tuna with stir-fry Asian greens, grilled mahi-mahi, roast Moroccan spiced rack of lamb. Res. sug. L Mon.–Fri. 11:30 a.m.–6. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Outdoor cafe. **(M)** **AE, DC, MC, TM, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Spcls: rack of lamb James Beard; grilled half lobster with clams, mussels and fresh prawns. Res. nec. Buffet L Mon.–Fri. noon–3. D Mon.–Sat. 5–10. Spcl. sunset supper nightly 5–6:30. *Buffet Sat.–Sun. noon–3.* **(M) Cellar in the Sky:** Wine-cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. International hors d'oeuvres and supper menu Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. 4–9 (cover after 4). Br Sun. noon–3. Jazz and dancing nightly. Private parties. Free D parking. **(M)** **AE, CB, DC, MC, V.**

ZOE—90 Prince St., at Broadway and Mercer St. (966-6722). Casual. Contemporary American. Spcls: seared loin of tuna on quinoa with spicy plum wine reduction, wood-grilled hanger steak with Catamount porter sauce, honey-glazed muscovy duck from the rotisserie with arborio rice cakes. Res. sug. L Tue.– Sat. noon–3. Br Sun. noon–3. D Tue.–Sat. 6–10:30, Sun. special magnum wine 5:30–10. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

South Street Seaport

CAFE FLEDERMAUS—1 Seaport Plaza (269-5890). Casual. Continental. Spcls: lemon grilled chicken breast on a bed of salad greens in basil vinaigrette, shrimp salad with citrus fruits in a light tomato dressing, smoked ham with sauerkraut and mashed potatoes, Viennese pastries. B, L and D daily 7 a.m.–2 a.m. Br Sat.–Sun. noon–4. **(I–M)** **AE.**

FULTON STREET CAFE—11 Fulton St. (227-2288). Casual. American/seafood. Spcls: steamed 1-lb. lobster, *Manhattan chowder, mixed fried fish, seafood kabab.* L daily 11 a.m.–4. D daily 4–10. Ent. Thu.–Sun. 5–11. **(I)** **AE, CB, DC, MC, V.**

GIANNI'S—15 Fulton St. (608-7300). Casual. Northern Italian. Spcls: fettuccine alla quatro formaggio, oven-poached salmon, garlic bread with Gorgonzola. Res. sug. L and D Sun.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m. Private parties for 100. Discount parking. **(M)** **AE, CB, DC, MC, TM, V.**

GILMORE'S DEEP BLUE—11 Fulton St. in the Fulton Market building (227-9322). Casual. American. Spcls: crab cakes, linguine with shrimp and scallops, penne with chicken, steak. Open Sun.–Tue. 11:30 a.m.–8, Wed.–Sat. till 10. Pianist nightly. **(M)** **AE, DC, MC, V.**

HARBOUR LIGHTS—Pier 17, 3rd floor (227-2800). Casual. Continental. Spcls: roast rack of New Zealand lamb, grilled filet mignon with sauce bearnaise, sauteed salmon fillet. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11 a.m.–4. D daily 4–midnight. Pianist Wed.–Sat. Private parties for 150. **(M–E)** **AE, CB, DC, MC, TM, V.**

JADE SEA—Pier 17, 2nd floor (285-0505). Casual. Hong Kong Chinese. Spcls: Peking duck, ginger lobster, banana shrimp. Res. sug. L Mon.–Fri. 11 a.m.–3. Dim sum Br Sat.–Sun. 11 a.m.–4. D daily 4–11. Private parties for 10–200. **(M)** **AE, CB, DC, MC, TM, V.**

LIBERTY CAFE—Pier 17, 3rd floor (406-1111). Casual. American regional. Spcls: shrimp, lobster and crabmeat fettuccine, grilled paillard of veal, Maine lobster, woodburning pizza oven. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30–3. D Sun.–Thu. 5–11:30, Fri.–Sat. to midnight. Private parties for 100. Outdoor cafe for 200. **(M) Liberty Oyster Bar and Shark Aquarium:** Spcls: oysters, clams, chowder. Open for L and D daily 10 a.m.–midnight. **(I)** **AE, CB, DC, MC, V.**

MACMENAMIN'S IRISH PUB—Pier 17, 3rd floor (732-0007). Casual. Irish pub. Spcls: corned beef sandwiches, roasted turkey with mashed potatoes, seafood salad. Open daily 10 a.m.–4 a.m. **(I)** **AE, CB, DC, MC, V.**

ROEBLING'S BAR AND GRILL—11 Fulton St., in Fulton Market Bldg. (608-3980). Casual. American/seafood. Spcls: Norwegian salmon, New England clam chowder, Roebling's fisherman's stew, steak and chops. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–2:30. D Sun.–Thu. 5–10, Fri.–Sat. till midnight. Bar open till 2 a.m. nightly. **(M)** **AE, CB, DC, MC, V.**

SGARLATO'S CAFE—Pier 17, Promenade Level. (619-5226). Casual. Continental. spcls: seafood fettuccine al Fredo, grilled swordfish, chicken piccata. L Mon.–Sat. 11–4. Br Sun. 11–3. D Sun.–Thu. 4–11, Fri.– Sat. to 1 a.m. **(M)** **AE, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 9, South St. at Wall St. (742-7278). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Fri. at noon. Sat.–Sun. Br cruise sails at noon. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

Greenwich Village

BOXERS—190 W. 4th St. (633-2275). Casual. American. Spcls: grilled breast of chicken with honey mustard, wild mushroom ravioli with spicy tomato sauce, grilled Newport steak teriaki, hamburgers. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D daily 4–4 a.m. Private parties. **(I–M)** **AE, CB, DC, MC, TM, V.**

CARIBE—117 Perry St., at Greenwich St. (255-9191). Casual. West Indian/Spanish. Spcls: curry goat, red snapper, ropa vieja, oxtails, jerk chicken, conch fritters, fried bananas and rum. L Mon.–Fri. noon–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D daily 3:30–midnight. Private parties 40–80. **(I)** **No credit cards.**

CENT'ANNI—50 Carmine St., bet. Bleecker and Bedford Sts. (989-9494). Casual. Northern Italian. Spcls: roast baby pheasant, double veal chop with sage sauce, lobster combination. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5:30–11:15, Sat. to 11:30, Sun. 5–10:30. **(M)** **AE.**

THE COACH HOUSE—110 Waverly Pl. (777-0303). Formal. American. Spcls: black bean soup, black pepper steak, rack of spring lamb. Res. nec. D only Tue.–Sat. 5:30–10:30, Sun. 4:30–10. Closed Mon. **(M–E)** **AE, CB, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.–Sat. 11:30 a.m.–3. Br Sun. noon–4. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

FLORENT—69 Gansevoort St. (989-5779). Casual. French bistro. Spcls: boudin noir, mussels provençal, french fries. Open 24 hrs. seven days a week. **(I)** **No credit cards.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Dress opt. American. Spcls: goat cheese salad with beets, seafood salad, rack of lamb with garlic flan and flageolet, warm chocolate cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–10, Fri.–Sat. to 11, Sun. to 9:45. **(E)** **AE, CB, DC, MC, V.**

JEKYLL AND HYDE—91 Seventh Ave. S, bet. Barrow and Grove Sts. (989-7701/727-3350). Casual. American-continental. Spcls: broiled Indonesian shrimp, pizzas, chicken al anise, over 200 beers, 24 on tap. No res. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–2 a.m. Ent. **(M)** **AE.**

MANHATTAN CHILI CO.—302 Bleecker St., nr. Seventh Ave. (206-7163). Casual. South-western American. Spcls: 7 kinds of chili, chicken tortilla pie, fajitas, fruit margaritas, prix fixe chili and micro brewery beer tasting. L Mon.–Fri. 11:30–4:30. Br Sat.–Sun. 11:30–4:30. D Sun.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m. **(I)** **MC, TM, V.**

MITALI—296 Bleecker St., at Seventh Ave. So., (989-1367). Casual. Northern Indian. Spcls: murgh tikka muslam, lamb du-piag, chicken tandoori. Res. sug. L Fri.–Sun. 11 a.m.–3:30. D daily 4:30–midnight. Private parties. Complete D. Also **Mitali, 334 E. 6th St.** (533-2508). **(I)** **AE, MC, V.**

PORTO BELLO—208 Thompson St., bet. W. Third and Bleecker Sts. (473-7794). Casual. Italian. Spcls: red snapper marechiaro, veal Riviera, chicken vecchia sturla. Res. nec. L and D Sun.–Thu. noon–11, Fri.—Sat. to 11:30. **(M)** **AE, MC, V.**

ROSE CAFE—24 Fifth Ave., at 9th St. (260-4118). Casual. American. Spcls: rare charred tuna with mango, tomato and green onion vinaigrette; crisp potato pancakes with creme fraiche and three caviars; cassoulet; roast Peking duck with plum sauce and scallion pancakes. Res. nec. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.– Sun. 11:30 a.m.–3:30. D daily 5:30–1 a.m. **(M)** **AE, MC, V.**

ROETTELE A.G.—126 E. 7th St. (674-4140). Casual. German-Swiss-French-Italian. Spcls: sauerbraten with spatzle and red cabbage, emince de veau with rosti, wild mushrooms in puff pastry. Res. sug. L Mon.–Fri. noon–3. Br Sat. 11 a.m.–3. D Mon.–Sat. 5:30–11. Pre-theater D Mon.–Sat. 5:30–7:30. Private parties for 8–40. Closed Sun. **(M)** **MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I–M)** **AE, DC, V.**

SIRACUSA—65 Fourth Ave., bet. 9th–10th Sts. (254-1940). Casual. Southern Italian. Spcls: pasta con sarde, squid with black ink sauce, penne arrabbata. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to 11:30. Closed Sun. **(M)** **AE.**

VILLAGE ATELIER—436 Hudson St., at Morton St. (989-1363). Casual. American. Spcls: herb roasted chicken, grilled black Angus shell steak, Maryland lump crabcake. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Closed Sun. **((M)** **AE.**

WEST 4TH STREET SALOON—174 W. 4th St. (255-0518). Casual. American/Continental. Spcls: Greek salad, tortellini crema, double pork chops. Res. sug. L Mon.–Sat. 11 a.m.–5. D daily 5–midnight. S Sun.–Thu. to 2 a.m., Fri.–Sat. to 3 a.m. Ent. Br Sun. 11 a.m.–5. Private parties. **(M)** **AE, CB, DC.**

14th–42nd Streets, East Side

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: red snapper veneziana, farfalline al salmone, veal scallopini sorrentino, cold seafood salad. Res. sug. L Mon.–Fri. noon–4:30. D Mon.–Wed. 5:30–1 a.m., Thu.–Sat. to 2 a.m., Sun. 5–midnight. **(M)** **AE, DC, MC, V.**

HAROLD'S—150 E. 34th St. in the Dumont Plaza (684-7761). Casual. Contemporary Regional American. Spcls: pecan coated goat cheese with peach chutney, grilled swordfish with roasted pepper butter, jalapeno and cilantro pasta with chicken fajita. Res. sug. B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. 8 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–3. Br Sun. 11 a.m.–3. D Sun.–Fri. 6–10, Sat. to 10:30. Private parties for 6–60. **(M)** **AE, CB, DC, MC, V.**

HART'S—122 E. 27th St. (889-9511). Casual. Contemporary American. Spcls: Maryland crabcake with mustard and tomato coulis, shrimp and monkfish with garlic and tomato sauce, double lamb chop persillade with potato pancakes. Res. sug. L Mon.–Fri. noon–4. Br Sun. 11:30–4. D Mon.–Sat. 4:30–10:30. Private parties for 75. **(M)** **AE, DC, MC, TM, V.**

LA COLOMBE D'OR—134 E. 26th St. (689-0666). Casual. French Provençal. Spcls: house smoked salmon with mustard greens, bouillabaisse, cassoulet, grilled lamb chops with rosemary potatoes, tarte au fromage de chevre. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–10:30, Fri.–Sat. to 11, Sun. 5:30–9. Private parties for 28. **(M)** **AE, DC, MC, V.**

LA PETITE AUBERGE—116 Lexington Ave., at 28th St. (689-5003). Casual. Provençal French. Spcls: homard a l'Armoricaine, canard a l'orange, souffle Grand Marnier. Res. nec. L daily noon–3. D daily 5–11. Private parties for 50. **(M)** **AE, TM.**

MESA DE ESPANA—45 E. 28th St. (679-2263). Casual. Spanish/seafood. Spcls: paella Valencia, zarzuela, chicken villaroy. Res. sug. Open for L and D Mon.–Thu. noon–10:30, Fri.–Sat. to 11, Sun. 1–10. Guitarist Thu.–Sat. from 6. **(M)** **AE, DC, MC, V.**

MESA GRILL—102 Fifth Ave., bet. 15th–16th Sts. (807-7400). Casual. Southwestern. Spcls: crispy quail salad with pineapple-red onion relish and spicy pecans; pan roasted venison with sundried cranberry sauce and yellow corn spoonbread; red pepper crusted tuna steak with mango salsa, red swiss chard and southwestern fries. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11, Sun. 5:30–9:30. **(M)** **AE, DC, MC, V.**

MUMBLES—603 Second Ave., at 33rd St. (889-0750). Casual. Regional American. Spcls: Cajun blackened bluefish, fried calamari, 8-oz. hamburger, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat.–Sun. noon–4. **(I)** **AE, MC, V.**

NICOLA PAONE—207 E. 34th St. (889-3239). Jacket required. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(M)** **AE, CB, DC.**

PARK BISTRO—414 Park Ave. So., bet. 28th–29th Sts. (689-1360). Casual. French. Spcls: petatou of warm goat cheese with fresh thyme, polenta of lobster with ratatouille sauce, bayaldi of lamb with flageolets. Res. sug. L Mon.–Fri. noon–3. D daily 6–11. **(M)** **AE, CB, DC, MC, TM, V.**

PIGALLE—111 E. 29th St. (779-7830). Casual. French bistro. Spcls: cod fish in basil coulis, braised veal shank, crisp sauteed breast of duck with cepes. Res. sug. L daily noon–3. D daily 5:30–11. Private parties for 40. Jazz Mon. from 7–9:30. **(M)** **AE, DC, MC, TM, V.**

THE RAJ—126 E. 28th St. (889-3357). Casual. Indian. Spcls: chicken tikka masala, shrimp kerola, Raj fried fish. Res. sug. L Mon.–Fri. 11:45 a.m.–2:45. D daily 5–11. Private parties for 30–100. **(M)** **AE, DC, MC, TM, V.**

ROSSINI'S—108 E. 38th St. (683-0135). Casual. Northern Italian. Spcl: hot antipasto, chicken primavera. Res. nec. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4:30–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, TM, V.**

SECRET HARBOR BISTRO—303 Lexington Ave., at 37th St. in the Shelburne Murray Hill (447-7400). Casual. New American. Spcls: smoked salmon sandwich with celeriac salad, grilled chicken salad with tortilla strips, chicken pot pie. Res. sug. B Mon.–Fri. 7 a.m.–10 a.m., Sat. 8 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–3:30. Br Sun. 11 a.m.–3. D Mon.–Sat. 5–11, Sun. 5:30–11. Bar noon–1 a.m. Private parties for 10–235. **(M)** **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave., bet. 39th–40th Sts. (687-4425). Jacket required. Northern Italian. Spcls: charcoal grilled red snapper and swordfish, black pasta, seafood risotto, broiled double veal chop. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–10:30. Private parties for 25–100. Pianist Mon.– Sat. from 6–10:30. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

STRINGFELLOWS—35 E. 21st St., (254-2444). Dress opt. American-Italian. Spcls: roasted Norwegian salmon, beef Wellington, grilled breast of chicken. Res. sug. D Mon.–Fri. 4–4 a.m., Sat. 8–4 a.m. Cabaret nightly. Rest. closed Sun. **(E)** **AE, CB, DC, MC, V.**

TINA'S—249 Park Ave. South, at 20th St. (477-1761). Casual. Chinese. Spcls: lemon chicken, temple duck, General Tso's prawns. Res. sug. L Mon.–Sat. noon–5. D Sun.–Wed. 5–11, Thu. to 11:30, Fri. to 12:30 a.m., Sat. to midnight. **(I–M)** **AE, MC, V.**

UNION SQUARE CAFE—21 E. 16th St. (243-4020). Casual. Italian/American. Spcls: fried calamari with spicy anchovy mayonnaise, black bean soup with lemon and a shot of Australian sherry, herb-roasted chicken with creamy polenta and tomato-sourdough panzanella. Res. nec. L Mon.–Fri. noon–2:30, Sat. to 2:45. D Mon.–Thu. 6–10:30, Fri.–Sat. 6–11:30, Sun. 5:30–10. **(M)** **AE, DC, MC, V.**

VILLA BERULIA—107 E. 34th St. (689-1970). Jacket required. Northern Italian. Spcls: homemade cannelloni, veal chop, branzini. Res. sug. L and D Mon.–Fri. 11:30 a.m.–10:30, Sat. 5–11. Private parties for 35. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

WATER CLUB—500 E. 30th St. (683-3333). Casual. American. Spcls: jumbo crab cakes, Maine lobster, muscovy duck with confit. Res. sug. L Mon.–Sat. noon–2:30. Buffet Br Sun. 11:30–2:30. D Mon.–Sat. 5:30–11, Sun. to 10. Private parties for 30–300. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

BARRYMORE'S HIDEAWAY—32 W. 37th St. (947-8940). Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thu. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BELLEVUES—496 Ninth Ave., bet. 37th–38th Sts. (967-7850). Casual. French bistro. Spcls: boillabaisse, couscous, profiteroles. Res. sug. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11 a.m.–3:30. D Mon.–Sat. 6–midnight, Sun. 5:30–11:30. Pre-theater D 6–7:30. Post-theater D 11–midnight. Private parties for 15–250. **(M)** **MC, TM, V.**

CAL'S—55 W. 21st St. (929-0740). Casual. European. Spcls: taglirini with fresh salmon and pesto, shrimp and scallops on black bean salad with bismati rice, veal schnitzel with roasted potatoes and cucumber salad. Res. sug. L Mon.–Fri. 11:30 a.m.–5. D daily 5–midnight. **(M)** **AE, CB, DC, MC, TM, V.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: salmon with crispy shallots and leeks served with wild mushroom risotto, stir-fried chicken and shrimp over whole wheat fettuccine with red pepper and ginger sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Enclosed garden room. Private parties for 10–100. **(M)** **AE, CB, DC, MC, V.**

GRAPPINO—38 W. 39th St. (398-0350). Casual. Italian. Spcls: penne with hot and sweet sausage and broccoli, roasted red snapper coated with fresh herbs, paillard of chicken with grilled vegetables. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–9. Private parties for 100. Closed Sat.–Sun. **(M)** **AE.**

LOLA—30 W. 22nd St. (675-6700). Casual. Caribbean/-American. Spcls: 100 spice Caribbean fried chicken, West Indian shrimp and chicken curry, marinated grilled tuna steak. Res. sug. L Mon.–Fri. noon–3. Gospel Br Sun. noon–4. D Mon.–Sat. 6–midnight. Private parties for 25. Ent. Mon.–Sat. **(M)** **AE.**

PAMPLONA—4 W. 22nd St. (989-1022). Casual. Spanish-continental. Spcls: tapas, shrimp in garlic sauce, filet of sole Marbella, paella Valenciana. Res. sug. L Tue.–Fri. noon–3. D Tue.–Thu. 5–11, Fri.–Sat. to midnight. Strolling guitarist. Closed Sun. and Mon. **(M)** **AE, CB, DC, MC, V.**

SIMPLY PASTA—120 W. 41st St. (391-0805). Casual. Northern Italian. Spcls: black fusilli pasta with seafood in a marinara sauce; bow tie pasta with wild mushrooms and veal; shell pasta with broccoli, artichoke hearts, and sundried tomatoes. Res. sug. Open Mon.–Fri. 11 a.m.–9. Private parties for 150. Closed Sat.–Sun. **(I)** **AE, DC, MC, V.**

TULLIO—46 W. 22nd St. (691-4188). Casual. Italian. Spcls: truffle ravioli; Norwegian salmon in champagne sauce; penne with eggplant, ricotta and tomato sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. 5:30–midnight. Closed Sun. **(M)** **AE, TM.**

WORLD YACHT—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Jacket required. American/-Continental. Spcls: fisherman salad, veal baton rouge, loin of pork with Texas caviar, filet mignon. Res. nec. L cruise sails Mon.–Sat. from noon–2. Br Sun. from 12:30–2:30. D cruise sails nightly from 7–10. Private parties for 2–2000. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALFREDO: THE ORIGINAL OF ROME—54th St., bet. Lexington and Third Aves., in the Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo, grilled free-range chicken with herbs and roasted potatoes, mixed seafood grill Italian style, tiramisu. Res. sug. L Mon.–Sat. 11:30 a.m.–11:30. Br Sun. 12:30–4. D Mon.–Sat. 4–11, Sun. to 10. **(M)** **AE, CB, DC, MC, TM, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza-Park Hyatt (702-5014). Dress opt. American grill. Spcls: carpaccio of venison with blueberries, grilled paillard of salmon with vegetable pasta, roasted duck breast in a spice crust with wild berry sauce. "Seafood Extravaganza" buffet Fri. eve. Res. sug. B daily 7 a.m.–11 a.m. L daily noon–2. Champagne and lobster buffet Br. Sun. 11:30 a.m.–3. D daily 6–10:30. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Casual. American. Spcls: avocado-crabmeat salad with pink grapefruit and fresh ginger, barbecued salmon steak with avocado corn salsa, grilled Dover sole with spicy long green beans and fried leeks. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Jazz Br Sun. 11:30 a.m.–3. Ent. nightly 5:30–11:30. **(M-E)** **AE, CB, DC, MC, V.**

BILLY'S—948 First Ave., at 52nd St. (355-8920). Casual. American. Spcls: steaks, chops, seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D daily 3–11:30. Private parties for 30–50. **(M)** **AE, CB, DC, MC, V.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: onion soup, choucroute Alsacienne, cassoulet, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. Reduced rate parking. Private parties for 40–120. **(M)** **AE, CB, DC, MC, V.**

CHRIST CELLA—160 E. 46th St. (697-2479). Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

COLDWATERS—988 Second Ave., bet. 52nd–53rd Sts. (888-2122). Casual. American-seafood. Spcls: 1¼-lb. lobster, Alaskan steamed or boiled crab legs, 16-oz. boneless shell steak, Cajun catfish. Res. for 6 or more. Br/L daily 11 a.m.–4. D daily 4–3 a.m.Private parties for 15–75. Ent. nightly. **(I-M)** **AE, CB, DC, MC, V.**

CUCINA & CO.—200 Park Ave., in the Pan Am Building (682-2700). Casual. Mediterranean. Spcls: zarzuela (fish stew), osso buco, cannelloni, sandwiches, salads. Open for B, L and D Mon.–Fri. 7 a.m.–9, Sat. 8 a.m.–4. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). **Pool Room:** Formal. American-contemporary. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–9:30, Fri.–Sat. to 11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E)** **Grill Room:** Formal. American-contemporary. L Mon.–Fri. noon–2. D Mon.–Sat. 5–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 5:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi, veal silvano, pasta. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Private party rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.—Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, TM, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Sat. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for B, L and D for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LEXINGTON AVENUE GRILL—569 Lexington Ave., at 51st St. (753-1515). Casual. American. Spcls: smoked and grilled filet mignon with wild mushroom and sweet shallot sauce, pan-fried baby chicken with garlic mashed potatoes, grilled halibut with caramelized lemon. Res. nec. L Mon.–Sat. 11:30 a.m.–3. Br Sun. 11 a.m.–3. D Mon.–Sat. 5–midnight, Sun. till 11. Bar Mon.–Sat. till 2 a.m., Sun. till 1 a.m. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

OCEANA—55 E. 54th St. (759-5941). Formal. American seafood. Spcls: grilled yellow fin tuna with foie gras, parfait of Maine crab with avocado and roast peppers, 2-lb. lobster. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE QUILTED GIRAFFE—550 Madison Ave., in the AT&T Arcade, bet. 55th–56th Sts. (593-1221). Formal. American. Spcls: caviar beggar's purses, grilled salmon with chinese mustard, special chef's choice Kaiseki dinners. Res. nec. L Tue.–Fri. noon–1:30. D Tue.–Sat. 5:30–9:30. Private party room for 6. Closed Sun. and Mon. **(E)** **AE, CB, DC, MC, V.**

RYAN MCFADDEN—800 Second Ave., at 42nd St. (599-2226). Casual. American-Irish. Spcls: shepherd's pie, turkey pot-pie, fish and chips. Res. sug. L Mon.–Fri. noon–5. D Mon.–Sat. 5–midnight. Private parties for 60–150. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11:30, Sun. 5:30–10:30. **(M-E)** **AE, CB, DC, MC, TM, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Prix fixe D. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

SHELTON GRILL—525 Lexington Ave., bet. 48th–49th Sts., in the Marriott East Side Hotel (755-4000). Casual. Continental. Spcls: broiled salmon steak with champagne and caviar sauce, medallions of veal with peregourdine, grilled lamb chop with demi-glace sauce. Res. sug. B daily 7 a.m.–11:30 a.m. Br Sun. noon–2:30. L daily noon–2:30. D daily 5:30–10. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. **(M-E)** **AE, CB, DC, MC, V.**

TATOU—151 E. 50th St. (753-1144). Jacket required. American-Provencal. Spcls: devilled crabcake with cilantro mayonnaise and corn relish, shrimp and lobster salad with cucumbers over julienne of apples and endive, herb packed snapper with pine nuts and roasted tomatoes. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Pre-theater D Mon.–Sat. 5:30–6:30. Jazz and blues nightly. Dancing after midnight Tue.–Sat. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

TRATTORIA—Pan Am Bldg., at 45th St. (661-3090). Casual. Italian. Spcls: quattro stagione pizza, mezza penne alla siciliana, carpaccio "Harry's Bar," vitello all parmigiana. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Fri. 5–10. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

TROPICA—200 Park Ave., in the Pan Am Bldg. (867-6767). Casual. Seafood. Spcls: roast cod with sake black bean sauce, grilled mahi mahi with beet ginger sauce and wasabi cream, seared tuna loin with chayote squash and chive sauce. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Bar Mon.–Fri. 11:30 a.m.–11. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m.

Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

ZARELA'S—953 Second Ave., at 50th St. (644-6740). Casual. Mexican. Spcls: salpicon de pescado, chili quiles, tuna with mole. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thu. 5–11:30, Fri.–Sat. 5–midnight, Sun. 5–10. Ent. Tue. and Sat. Private L parties for 70. **(M)** **AE, DC.**

ZEPHYR GRILL—1 Mitchell Pl, at 49th St and First Ave., in the Beekman Tower. (223-4200). Casual. American. Spcls: salmon au poivre with cabernet sauce, seared skinless chicken breast with poached asparagus and mushroom fumet, roasted grouper filet with lobster sauce. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. 11 a.m.–3. D Mon.–Sat. 5:30–10, Sun. 5–9. Private parties for 10–150. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ADRIENNE—700 Fifth Ave., at 55th St. in the Peninsula. (247-2200). Formal. Classical French. Spcls: riccotta raviolis with warm spinach salad and parmesan vinaigrette; roasted Montana lamb chops with eggplant compote, parsley jus, and tabouleh salad; red snapper with garlic confit, dill and lemon risotto. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. 7:30–11. L Mon.–Fri. noon–2:30, Sat. to 3. Br Sun. noon–3:30. D Mon.– Sat. 6–10:30. **(E).** **Le Bistro d'Adrienne:** Casual. French. Spcls: game terrine with red beet salad, grilled swordfish with ratatouille, leek-and-potato stew with pork sausage. L Mon.–Fri. noon–3. Snacks 3–6. D daily 6–11. **(M)** **AE, CB, DC, MC, V.**

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room and Rose Room:** Jacket required. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–midnight, Sun. 6–11. Br Sun. noon–2:15. Late S buffet Fri.–Sat. 9:30–midnight. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: pan seared rib-eye steak with black eyed-pea gravy; griddled sirloin with five peppercorn whiskey sauce, broiled double rib steak. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 9 a.m.–3:30. L Mon.–Fri. 11 a.m.–4. D daily 4–midnight. Free D parking. **(M)** **AE, CB, DC, MC, V.**

AQUAVIT—13 W. 54th St. (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, gravlax, poached salmon with dill sauce, Arctic venison, brambleberry sorbet. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D Mon.–Sat. 5:30–6:30. **(E)** **Cafe:** Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, TM, V.**

CAFFE CIELO—881 Eighth Ave., bet. 52nd–53rd Sts. (246-9555). Casual. Northern Italian. Spcls: bresaola, ravioli with fresh tomatoes and wild mushrooms in a cream sauce, grilled breast of chicken in a rosemary-thyme sauce. Res. sug. L Mon.–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 5:30–11, Sun. to 10. **(M–E)** **AE, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish-pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

CHARLOTTE—145 W. 44th St., in the Hotel Macklowe (789-7508). Casual. Contemporary American. Spcls: melange of vegetables with fettuccine, garlic and olive oil; lobster and scallop salad with mixed greens and poppy seed dressing, grilled filet of beef with horseradish cream, beet puree and sauteed spinach. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat.–Sun. from 7 a.m.–noon. L Mon.–Sat. 11:30 a.m.–3. D daily 5–11:30. Pre-theater D 5–7. **(M–E)** **AE, DC, MC, V.**

CITE—120 W. 51st St. (956-7100/7262). Casual. French-steakhouse. Spcls: steak frites, fillet of sole in potato crust, grilled veal chop with white bean and tomato basil salad. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. from 5. Private parties for 30–40. Free D parking. **(M–E)** **AE, CB, DC, MC, V.**

DECO 30—1568 Broadway at 47th St., in the Embassy Suites Hotel, 5th floor (719-1600). Casual. American. Spcls: deco dence salad, grilled Norwegian salmon, seared peppered tuna, paillard of chicken. Res. sug. L daily 11 a.m.–2. D daily 5–11. Pre-theater D daily 5–7. Private parties for 10–175. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon–3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M)** **Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel. (468-8888). Casual. American. Spcls: home-cured and smoked Norwegian salmon, tournedos of beef with smoked tomato and roasted corn, pan seared red snapper with glazed leeks and red wine vinegar. Res. sug. B daily 6:30 a.m.–11:30 a.m. L daily 11:30 a.m.–3. D daily 5:30–11. Late supper and pastries till 2 a.m. Private parties for 150–300. Free parking. **(E)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE, TM.**

LA CARAVELLE—33 W. 55th St. (586-4252). Jacket and tie required. French Classical. Spcls: stuffed quail with wild mushrooms and shallot fritters, pink snapper in a citrus and ginger sauce, spiced-breaded filet of lamb with black bean sauce. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Complete L. Pre-theater D 5:30–6:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA PRIMAVERA—234 W. 48th St. (586-2797). Casual. Northern Italian. Spcls: fettuccine salmonati, vitello caldo freddo, scaloppine con porcini. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11. Pre-theater D 5–8. Private parties for 50. Closed Sun. **(M)** **AE, MC, TM, V.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LARRE—846 Seventh Ave., bet. 54th–55th Sts.(586-8096). Casual. French/American. Spcls: poached salmon bearnaise, rack of lamb, frogs legs provençale. Res. sug. L Mon.–Fri. noon–3. D Mon–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA TOPIAIRE—120 W. 45th St. (819-1405). Casual. French. Spcls: shrimp flambe with sake, grilled salmon dijonnaise, tuna steak bordelaise. Res. sug. L Mon.– Fri. noon–4. D Mon.–Sat. 5–11. Pre-theater D Mon.–Sat. 5–7. Private parties for 75. Closed Sun. **(M)** **AE, DC, MC, V.**

LA VERANDA—163 W. 47th St. (391-0905). Casual. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.–Fri. noon–3. Italian Br Sat.–Sun. noon–3. D daily 5–midnight. Pre-theater D 5–8. Post-theater D 10–1 a.m. Private parties for 10–200. Free D parking from 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monkfish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Thu. 6–10:30, Fri.–Sat. 5:30–10:30. Private parties for 15. Closed Sun. **(E)** **AE, DC, MC, V.**

LE MAX—147 W. 43rd St. (764-3705). Casual. French-American. Spcls: steak au poivre, grilled Norwegian salmon, chicken stuffed with proscuitto and cheese, pasta. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–3:30. D daily 4–midnight. Prix-fixe D 5–midnight. **(M)** **AE, DC, MC, V.**

LE PATIO—119 W. 56th St., in the Parker Meridien (245-5000). Casual. French-American. Light L Mon.–Fri. noon–2:30. Buffet L Sat. noon–2:30. Jazz Br Sun. noon–2:30. **(M)** **AE, CB, DC, MC, V.**

MAMMA LEONE'S—261 W. 44th St. (586-5151). Dress opt. Italian. Spcls: Mamma's lasagne di carnevale, paillard di pollo con funghi, vitello da vinci, tiramisu. Res. sug. L Mon.–Sat. 11:30 a.m.–2:30. D Mon.–Sat. 4–11:30, Sun. 2–10. Free D parking. Private parties for 100–500. **(M)** **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—1535 Broadway, at 45th St. (704-8900). **J.W.'s Steak House:** Casual. American. Res. sug. D Tue.–Sun. 5:30–11. Prix fixe D Tue.–Sun. 8–10. Closed Mon. **(M)** **The View:** Formal. International. Res. sug. Buffet L Wed. and Sat. 11 a.m.–2. Br Sun. 10:30 a.m.–2:30, Wed. from 11:30 a.m. D Sun.–Thu. 5:30–11, Fri. and Sat. 5–midnight. **(E)** **AE, CB, DC, MC, V.**

MICHAEL'S—24 W. 55th St. (767-0555). Casual. Modern American-Californian. Spcls: fettuccine with Norwegian salmon, Mexican bay scallops on baby greens, Griggstown quail with sweetcorn, dry-aged prime steak frites. Res. sug. L Mon.–Fri. noon–2. Br Sat.–Sun. 10:30 a.m.–2:30. D nightly 6–10:30. Pre-theater D 6–7. Private parties for 30–100. **(M–E)** **AE, CB, DC, MC, V.**

NICOLE BRASSERIE DE PARIS—870 Seventh Ave., at 56th St. (765-5108). Casual. French. Spcls: couscous royale, cassoulet chez Nicole, Dover sole. Res. sug. B daily 6:30 a.m.–noon. L Mon.–Sat. noon–3. Br Sun. noon–5. D daily 5:30–midnight. Light menu 3–midnight. Pre-theater D 5:30–6:45. **(M)** **AE, CB, DC, MC, TM, V.**

PALIO—151 W. 51st St. 245-4850). Formal. Northern Italian contemporary. Spcls: beef carpaccio, lobster Andrea, tiramisu. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11. Private parties for 8–45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St. (247-3491/3492). Casual. Italian. Spcls: linguini marechiare, veal rollatine marsala, spendino Romano. Open for L and D Sun.–Thu. noon–10:45, Fri.–Sat. to 11:45. Pre-theater D 5–7:30. **(M)** **AE, CB, DC, MC, V.**

PIERRE AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: mignonnettes de boeuf bordelaise, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, MC, V.**

RAINBOW ROOM—GE Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: lobster thermidor, tournedos Rossini, medallions of venison with pecan wild rice and sauce poivrade. Res. nec. D Tue.–Thu. 5:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. noon–10:30. Pre-theater D 5:30–6:15. Dancing. Private parties 10–1000. Closed Mon. **(E)** **The Rainbow Promenade:** Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–1 a.m., Sun. noon–11. Br Sun. 11:30 a.m.–2. **(I–M)** **AE.**

RENE PUJOL—321 W. 51st St. (246-3023; -3049). Dress opt. French. Spcls: tuna steak sauteed with capers, tomatoes and chives, lobster ravioli, pepper steak. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5–10:30, Fri.–Sat. to 11:30. Complete L and D. Closed Sun. and holidays. **(M–E)** **AE, DC, MC, V.**

RESTAURANT RAPHAEL—33 W. 54th St. (582-8993). Dress opt. Nouvelle. Spcls: fricassée de moules au pistil de safron, daube de St. Jacques bordelaise, medaillons de veau au citron vert. Res. sug. L Mon.–Fri. noon–2. D Mon.–Fri. 6–9:30. Closed Sat.–Sun. **(E)** **AE, DC.**

SAMPLINGS—1605 Broadway at 49th St., in the Crowne Plaza Hotel. (977-4000). Casual. American. Spcls: Samplings salad, chili crusted calamari. Res. sug. Buffet Br Sun. 11 a.m.–3. D daily 5–midnight. Pianist nightly from 6:30. **(M)** AE, CB, DC, MC, TM, V.

SAM'S—152 W. 52nd St. (582-8700). Casual. American. Spcls: grilled swordfish sandwich with melted onions, pizzette with garlic shrimp, scallions, fresh tomato and gorgonzola, Black Angus with Sam's steak sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Private parties for 25–150. Closed Sun. **(M)** AE, CB, DC, MC, V.

SARDI'S—234 W. 44th St. (221-8440). Dress opt. Continental. Spcl: cannelloni au gratin. Res. sug. L Mon.–Sat. 11:30 a.m.–3:30. **Club Sardi:** Business L Mon.—Fri. D daily 3:30–9. Complete L and D. Br Sun. noon–3. After-theater S Mon.–Sat. to 12:30 a.m., Sun. to 11. Parties. **(M)** AE, CB, DC, MC, V.

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Dress opt. American/seafood. Spcls: Sea-Grill chowder with lobster, shrimp and clams; charred filet of salmon with pepper ragout; pan seared snapper with rosemary and citrus fruits. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–11. Prix fixe D 5:30–10:30 incl. free parking. Closed Sun. **(E)** AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: pastrami, corned beef, homemade blintzes, stuffed cabbage, matzo-ball soup. Open daily 6 a.m.–2 a.m. B to 11 a.m. **(I)** AE, MC, V.

THE SUPPER CLUB—240 W. 47th St. (921-1940). Jacket required. American-Mediterranean. Spcls: Atlantic salmon with artichokes and aioli, braised duck with oranges and cumin, pasta with shrimp and broccoli rabe. Res. sug. D only Tue.–Sat. 5:30–1 a.m. Pre-theater D 5:30–7:30. Private parties for 25–300. Dancing. Closed Sun.–Mon. **(M–E)** AE, CB, DC, MC, V.

SYMPHONY CAFE—950 Eighth Ave., at 56th St. (397-9595). Casual. American. Spcls: roast duckling with brandied apples, pan-seared salmon in basil butter sauce, homemade pasta. Res. sug. L Mon.–Sat. noon–3. Br Sun. 11:30–3. D Mon.–Sat. 5–midnight, Sun. 3–9. Private parties for 150. **(M)** AE, CB, DC, MC, TM, V.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: prime rib, duck with apple glaze, Cajun tuna.Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D Mon.–Sat. 5–6:30. Ent. Tue.–Sat. Closed Sun. **(M–E)** AE, CB, DC, MC, V.

TRATTORIA DELL'ARTE—900 Seventh Ave., bet 56th and 57th Sts. (245-9800). Casual. Italian. Spcls: seafood antipasto; hand-rolled pinci pasta with roasted garlic, broccoli and zucchini; clay-pot-roasted baby chicken with fresh rosemary and thyme. Res. nec. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11 a.m.–4. D daily 5–midnight. Private parties for 10–250. **Antipasto Bar and Cafe:** Open daily till 1 a.m. **(M)** AE, MC, V.

'21' CLUB—21 W. 52nd St. (582-7200). Formal. American. Spcls: Maryland crab cakes, Maine-lobster salad, "21" hamburger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 10–500. Closed Sun. **(E)** AE, CB, DC, MC, V.

VICTOR'S CAFE 52—236 W. 52nd St. (586-7714). Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. **(M)** AE, CB, DC, MC, TM, V.

WARWICK HOTEL—54th St. and Sixth Ave., (247-2700). **Sir Walter's:** Continental. L Mon.–Sat. 11:30 a.m.–2:30. D Mon.–Fri. 5–11, Sat.–Sun. to 10. Br Sun. 11:30 a.m.–3. **(M) Bar and Lounge:** American. L Mon.–Fri. 11:30 a.m.–2:30. S 10:30–1 a.m. AE, DC, MC, V.

57th–60th Streets

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: tequila cured salmon quesadilla; pacific sturgeon with jalapeno pasta, chayote, whitefish roe and green chili broth; grilled muscovy duck with wild-rice-corn fritters, achiote oil and cranberry relish. L Mon.–Fri. noon–3, Sat. to 2:30. D Mon.–Thu. 6–11, Fri. to 11:30, Sat. 5–11:30, Sun. 5:30–10:30. **(M–E)** AE, CB, DC, MC, V.

CAFE NICHOLSON—323 E. 58th St. (355-6769). Casual. Continental. Spcls: cheese souffle, free range roast chicken, chocolate souffle. Res. sug. D only Tue.–Sat. 6–9. Closed Mon.–Tue. **(M–E)** AE, CB, DC, MC, V.

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** AE, DC, MC, V.

***GIAN MARINO ON THE PARK*—150 Central Park South** (956-6204). Jackets required. Italian-continental. Spcls: risotto alla Cleopatra, sella di vitello aromatizzata (for 2), Florida red snapper con finocchio. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(E) Cafe:** Casual. Open daily noon–midnight. **(M)** AE, DC, MC, V.

GIRAFE—208 E. 58th St. (752-3054). Jacket required. Northern Italian. Spcls: crostini di polenta con salsa e porcini, tortellini di zucca, vitello principessa. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Private parties for 45. Closed Sun. **(M)** AE, CB, DC, MC, TM, V.

THE JOCKEY CLUB—112 Central Park South, in The Ritz-Carlton (757-1900). Formal. Contemporary-American. Spcls: smoked North Atlantic salmon, spaghetti salad and osetra caviar, grilled free range chicken breast with white canellini beans and sweet red pepper sauce; coconut parfait with passion fruit sauce. Res. sug. B Mon.–Fri. 6:30 a.m.–11:30 a.m., Sat.–Sun. from 7. L Mon.–Fri. 11:30–3. Br Sat.–Sun. 11:30 a.m.–2:30. Pre-theater D 5:30–7. D daily 5:30–11. Prix fixe D. Bar till 1 a.m. **(E)** AE, CB, DC, MC, TM, V.

LES CELEBRITES—160 Central Park South, in the Essex House Hotel (484-5113). Formal. French. Spcls: burger of fresh duck foie gras with granny smith apples au jus with mixed herb salad, baked bass marinière on a bed of boulangeres potatoes, squab with cabbage and mashed potatoes in a white truffle oil. Res. nec. D only Tue.–Sat. 6–10:30. Private parties for 12. Closed Sun. and Mon. **(E)** AE, CB, DC, MC, V.

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Dress opt. Seafood. Spcls: baked oysters with morel cream, red snapper with rosemary crust, shrimp with white beans and crisp onions. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 125. **(E)** AE, CB, DC, MC, V.

NIRVANA—30 Central Park South, 15th floor (486-5700). Casual. Indian/Bengali. Spcls: tandoori chicken, kabab, shrimp dopiaza, biryani. Res. sug. L daily noon–3. D daily 1–1 a.m. Complete L and D. **(M)** AE, CB, DC, MC, V.

PAPER MOON MILANO—39 E. 58th St. (758-8600). Casual. Italian. Spcls: anti-pasto buffet, pappardelle Paper Moon, 20 different pizzas. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

PETROSSIAN—182 W. 58th St. (245-2214). Jacket required. French. Spcls: fresh Russian caviar; lobster and chorizo in sweetcorn crepe, corn broth with celery seed; roast venison with caramelized pearl onions, mushrooms and sweet potato, cider vinegar sauce; Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D Mon.–Sat. 5:30–midnight, Sun. to 11. Pre-theater D 5:30–7:30. Post-theater D 10:30–midnight. **(E)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Formal. Continental. Res. nec. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. noon–2:30. D Tue.–Thu., Sun. 5:30–10, Fri.–Sat. to 10:30. Pre-theater D Tue.–Sat. 5:30–6:30. Pianist Tue.–Sat. **(M–E) Oak Room:** Formal. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 9 a.m.–2. D daily 5:30–1 a.m. Pre-theater D Mon.–Fri. 5:30–6:30. Pianist. **Oak Bar:** Casual. Sandwich menu daily 11:30 a.m.–1 a.m. Bar till 3 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–midnight, Sun. from noon. **(M–E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.—Fri. 7 a.m.–10:45 a.m., Sat. from 8 a.m. L Mon.–Sat. noon–2:45. Br Sun. 10 a.m.–2:30. Tea Mon.–Sat. 3:45–6, Sun. from 4. Supper: Mon.–Sat. 6–midnight, Sun. to 11. **(E) Trader Vic's:** Casual. Light menu Mon.–Sat. 5–1 a.m., Sun. 4–midnight. AE, CB, DC, MC, V.

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic/contemporary regional Mexican. Spcls: open grill, sweetwater prawns in garlic, pozole, guacamole to order, pomegranate margaritas, menudo, moles. Res. nec. D daily 5–midnight. **(M)** AE, CB, DC, MC, V.

RUMPELMAYER'S—50 Central Park South in the St. Moritz Hotel (755-5800). Casual. American. Spcls: old-fashioned soda fountain with sundaes, sandwiches, and salads. B daily 7 a.m.–11 a.m. L daily 11 a.m.–5. D daily 5–midnight. Pre-theater D 5:30–10:30. **(M)** AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. Tea Mon.–Fri. 3–5. D daily 4:30–11:30. S after 9:30. Complete D. Private parties. **(M)** AE, CB, DC, MC, V.

SERENDIPITY 3—225 East 60th St.(838-3531). Casual. American. Spcls: spiced chicken flambe, foot-long hot dogs with Texas chili, frozen hot chocolate. Res. sug. L and D Mon.–Thu. 11:30 a.m.–12:30 a.m., Fri. till 1 a.m., Sat. till 2 a.m., Sun. till midnight. Private parties for 20–75. **(I)** AE, CB, DC, MC, TM, V.

WOLF'S—101 W. 57th St. (586-1110). Casual. American-deli. Spcls: pastrami Ruben, overstuffed corn beef sandwich, cheese blintzes. B daily 6:30 a.m.–11 a.m. L and D daily 11 a.m.–1 a.m. **(I)** AE.

Above 60th Street, East Side

CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: carré d'agneau Méditerranée, fish couscous, seared tuna with ginger and leeks. Res. nec. D only Mon.–Sat. 5:30–11. Prix fixe menu. Private parties for 16–24. Closed Sun. **(M)** AE.

CAFE EQUENSE—1291 Madison Ave., bet. 91st–92nd Sts. (860-2300). Casual. Italian. Spcls: lobster ravioli, broiled veal chop with shitakii mushrooms, homemade foccacia, Equense neapolean. Res. sug. L Mon.– Sat. 11:30 a.m.–3:30. Br Sun. 11:30 a.m.–3:30. D Mon.–Sat. 5–11, Sun. 10. **(M)** AE, MC, V.

CAFE PIERRE—The Pierre, 2 E. 61st St. (940-8185). Formal. French. Spcls: filet of lamb with basil potato puree and garlic chips, fricassee of wild mushrooms and asparagus with ricotta gnocchi and sage, sauteed foie gras with cracked black pepper and sauterne, crisp red snapper served in artichoke olive broth. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M–E)** AE, CB, DC, MC, V.

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, tapas, paella a la Valenciana. Res. sug. D daily 5:30–midnight. Complete D. Pianist nightly. **(M)** AE, MC, V.

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Dress opt. Buffet Br Sun. noon–3. D Tue.–Sat. 6–11. **Carlyle Restaurant:** Formal. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11. **(M-E). Bemelmans Bar:** Cocktails daily noon–1 a.m. **Gallery:** Tea daily 3–5:30. AE, CB, DC, MC, V.

ELAINE'S—1703 Second Ave., bet. 88th and 89th Sts. (534-8103). Casual. Italian. Spcls: veal chop, cappellini romano, Norwegian salmon. Res. sug. D daily 5:30–2 a.m. Pianist Tue.–Sat. from 11. Private parties. **(M)** AE, MC, V.

FOUR WINDS—135 E. 62nd St. (486-1664). Casual. Japanese. Spcls: salmon trio, Four Winds scallops sauteed in lemon butter, fillet mignon glazed with orange teriyaki sauce, sushi, sashimi, tempura. Res. sug. L daily noon–3. D daily 6–10:45. Private parties 16–20. **(M)** AE, MC, V.

JOHN CLANCY'S EAST—206 E. 63rd St. (752-6666). Dress opt. American/seafood. Spcls: Dover sole, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M–E)** AE, CB, DC, MC, TM, V.

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** AE, CB, DC.

LE REGENCE—37 E. 64th St., in the Plaza Athenée (734-9100). Jacket and tie required. French. Spcls: sal-

ad of salmon with fresh goat cheese and crisp potatoes, grilled red snapper with soybean butter sauce and scallions, Maine lobster sauteed with cabernet and port wine sauce with wild mushrooms and angle hair pasta. Res. nec. B daily 7 a.m.–11 a.m. L daily noon–2:30. D daily 6–10:30. **(E)**
AE, CB, DC, MC, V.

LUSARDIS—1494 Second Ave., bet. 77th–78th Sts. (249-2020). Casual. Northern Italian. Spcls: tortolloni with four cheeses, veal martini, pesce spada romagnola. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, V.**

MARK'S—25 E. 77th St., in the Mark Hotel (879-1864). Casual. French/Californian. Spcls: barbecued striped bass with wild-mushroom packets, risotto cakes with lobster remoulade, roast rack of lamb with potato and wild-mushroom Napoleon. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–2:30. Br Sun. 11:30 a.m.–2:30. Afternoon tea daily 2:30–5:30. D daily 6:30 –10:30. Banquets for 25–175. **(E)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Jacket and tie required. French. Spcls: darne de saumon poelee, endives et fevettes meuniere, cote de veau aux juices parfait a la citronelle au coulis de fruits rouges. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.– Sat. Private parties for 10–400. Closed Sun. and Mon. **(E)** **AE, DC, TM.**

MIMOSA—1354 First Ave., bet. 72nd–73rd Sts. (988-0002). Casual. Mediterranean. Spcls: baked eggplant with parmesan bruschetta, herb crusted salmon with tarama, paella, grilled veal chop with roasted garlic potato puree. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight, Sun. 5–10. **(M)** **AE, DC, MC, V.**

MULHOLLAND DRIVE CAFE—1059 Third Ave., at 63rd St. (319-7740). Casual. American-Italian. Spcls: chicken pot-pie, sauteed crab cakes, chicken piccata. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–4. D Mon.–Thu. 5–midnight, Fri.–Sat. to 1 a.m., Sun. 4–11. **(M)** **AE, DC, MC, V.**

MUMBLES—1491 Second Ave., at 78th St. (772-8817). Casual. Regional American. Spcls: grilled chicken with three sauces, Caribbean steamed grouper with plantains, 8-oz hamburger, broiled fresh fish, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.—Sat. to 3 a.m. Bar till 4 a.m. Br Sat. –Sun. noon–4. Also **1622 Third Ave., at 91st St.** (427-4355). **(I)**
AE, MC, V.

PARK AVENUE CAFE—63rd St. at Park Ave. (644-1900). Casual. American. Spcls: spit-roasted leg of lamb and lamb chops with tomato couscous, grilled swordfish chop with herbs and lemon. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. Br Sun. 11 a.m.–2. D Mon.–Sat. 5:30–10:45, Sun. 4:30–9:30. Private parties for 30–80. **(E)** **AE, DC, MC, V.**

PARMA—1404 Third Ave., at 80th St. (535-3520). Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5–12. **(M)** **AE.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat. from noon. Parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (439-4835). Casual. Continental. Spcls: flamed lobster bisque, sweetbreads with essence of white truffles and Armagnac, roasted pheasant marinated in reisling, pears and juniper berries, traditional Viennese pastries. Res. sug. B daily 7 a.m.–10 a.m. Br Sun. noon–3. L daily noon–2:30. D daily 6–10. Private parties for 10–40. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Casual. American. Spcls: stolen Cajun rib steak, filet tips with summer vegetables in a peppered crust, seared tuna with ginger, lemon pepper chicken. Res. sug. L Mon.– Fri. noon–4:30. D daily 5–midnight. **(E)**
AE, CB, DC, MC, V.

SEL & POIVRE—853 Lexington Ave., bet. 64th–65th Sts. (517-5780). Casual. French-American. Spcls: steak au poivre, roasted duck with brandied berries, Moroccan couscous (Fri.–Sat. only). Res. sug. L daily noon–5. Br Sun noon–4. D daily 5–11. **(M)**
AE, CB, DC, MC, V.

SESUMI—222 E. 86th St. (879-1024). Casual. Japanese. Spcls: sushi, sashimi, shab shab, lobster and steak. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–11. Private parties for 25. **(I)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Dress opt. American. Spcls: casserole of oysters and lobster in curry sauce with celery root and apple puree; grilled salmon marinated in charmoula with herbed orzo, bouillabaise broth and rouille; roast lamb with cipolini, braised artichokes and a crisp rissoto-spinach cake. Res. sug. L Tue.–Fri. noon–2:30. Br Sat.–Sun. 11:30 a.m.–2:30. D Mon.–Fri. 6–11, Sat. 5:30–11:30, Sun. 6–10. Private parties for 120. **(E)**
AE, CB, DC, MC, V.

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **The Stanhope Dining Room:** Jacket required. Continental-mediterranean. Spcls: soup of sea urchin and oyster, chilled poached Norwegian salmon with dill creme fraiche and lemon, grilled herb crusted monk fish. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. to 10 a.m. L Mon.–Fri. noon–2:30. Br Sat.–Sun. seatings at noon and 2. D daily 6–10:30. Dancing every Fri. 8–midnight. **(E)** **Gerard's:** Cocktails and light fare noon–1 a.m. daily. Pianist Tue.–Sat. 6–10. **Le Salon:** B daily 10:30 a.m.–noon. L daily noon–2. Tea daily 2–5:30. **AE, CB, DC, MC, V.**

VINSANTO—1619 Second Ave., at 84th St. (772-3375). Casual. Northern Italian. Spcls: black linguini with spicy tomato sauce, pollo Vinsanto, tagliata al rosmarino, brick oven pizza. Res. for 4 or more. D only Sun.–Thu. 5–11, Fri.–Sat. to 12:30 a.m. Pre-theater D 5–7. Jazz Fri.–Sat. 11–2 a.m. **(M)**
AE, DC, MC, TM, V.

VOULEZ-VOUS—1462 First Ave., at 76th St. (249-1776). Casual. French. Spcls: choucroute, cassoulet, steak au poivre. Res. sug. L Mon.–Fri. 11:30–4. Br Sun. 11:30–4. D daily 5:15–midnight. Pre-theater D with seating 5:15–6:30. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, West Side

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–3. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M–E)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: grilled fresh fish, pasta, linguini fruitta de mare. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theater D 5–7. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 W. 145th St. (234-2357). Casual. Soul/creole. Spcls: barbecued spare-ribs, braised oxtail, jambalaya, Louisiana gumbo. Res. sug. Gospel Br Sun. 11:30 a.m.–3. D Mon.–Thu. 4:30–11, Fri.—Sat. to midnight, Sun. 3–11. Jazz Tue.–Sat. **(M)**
AE, DC, MC, V.

EMPIRE GRILL—1889 Broadway, at 63rd St., in the Radisson Empire Hotel (262-2234). Casual. American. Spcls: pasta, grilled meats and fish. Res. sug. B daily 7 a.m.–11 a.m. Br Sat.–Sun. 11 a.m.–4. L Mon.– Fri. 11 a.m.–4. D daily 4–midnight. Pre-theater D Mon.–Sat. 5–7:30. **(M)** **AE, DC, MC, V.**

FUJIYAMA MAMA—467 Columbus Ave., bet. 82nd–83rd Sts. (769-1144). Casual. Japanese. Spcls: sushi, sashimi, steamed dumpling, batter-fried calamari. Res. sug. D only Mon.–Thu. 6–midnight, Fri.–Sat. to 1 a.m., Sun. 5–11. **(M)** **AE.**

ISABELLA'S—359 Columbus Ave., at 77th St. (724-2100). Casual. Italian. Spcls: sundried tomato fettuccine with grilled duck, risotto with grilled shrimp, grilled salmon with spinach sauce. Res. sug. L Mon.–Fri. 11:30 a.m.–5:30, Sat. from 11 a.m. Br Sun. 11 a.m.–5:30. D Sun.–Thu. 5:30–12:30 a.m., Fri.–Sat. to 1 a.m. **(M)** **AE, MC, V.**

RUPPERT'S—269 Columbus Ave., bet. 72nd–73rd Sts. (873-9400). Casual. Regional American. Spcls: grilled chicken served warm over caesar salad, sauteed calf's liver, fresh fish, penne with shrimp, scallions and broccoli. Res. sug. L and D Mon.–Thu. 11 a.m.–12:45 a.m., Fri. till 1:45, Sat. 5–1:45 a.m., Sun. 5–12:45 a.m. Br Sat.–Sun. 10:30 a.m.–4. Enc. sidewalk café. **(I)** **AE, CB, DC, MC, V.**

SCALETTA—50 W. 77th St. (769-9191). Casual. Northern Italian. Spcls: linguini with shitakii, asparagus, olive oil and garlic; grilled halibut on a bed of spinach, braised veal with homemade gnocchi. Res. sug. D daily 5–11. Private parties for 20–150. **(M)**
AE, CB, DC, MC, V.

SIDEWALKERS'—12 W. 72nd St. (799-6070). Casual. Regional American Seafood. Spcls: Maryland blue claw spiced crab, Maryland crab cake, Cajun soft shelled crabs. Res. sug. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4–10. Private parties for 15–125. **(M)**
AE, DC, MC, V.

SYLVIA'S—328 Lenox Ave., bet. 126th–127th Sts. (996-0660). Casual. Soul Food. Spcls: barbecue spareribs; southern fried chicken with collard greens, peas and rice; beef short ribs. Res. sug. B Mon.–Fri. 7:30 a.m.–1. L Mon.–Sat. 11 a.m.–3. Br Sun. 1–7. D Mon.–Sat. 3–10:30. **(I)** **No credit cards.**

TAVERN ON THE GREEN—Central Park at 67th St. (873-3200). Casual. American. Spcls: grilled filet mignon with potato gratin, sauteed Louisiana shrimp with wild rice, classic Ceasar salad. Res. sug. L Mon.–Fri. noon–3:45. D Sun.–Thu. 5:30–11:30, Fri.–Sat. 5–midnight. Br Sat.–Sun. 10 a.m.–3:45. Private parties for 15–1500. **(E)** **AE, CB, DC, MC, V.**

THE TERRACE—400 W. 119th St. (666-9490). Formal. Classical French. Spcls: poached oysters in champagne with duxelles of mushrooms, medaillons of veal with morels and sweet onion mousse, strawberry dacquoise. Res. nec. L Tue.–Fri. noon–2:30. D Tue.–Sat. 6–10. Banquet facilities for 150. Harpist Tue.–Sat. Free valet parking. Closed Sun.–Mon. **(E)**
AE, DC, MC, V.

BROOKLYN

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, frutti di mare fresca, homemade Italian cheesecake. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Jacket required. American. Spcls: sauteed foie gras with pumpkin seeds and pear, rack of lamb in a chestnut meal crust, salmon seared with ginger and cracked pepper, Valrhona Brooklyn Bridge with assorted ice creams and sorbets. Res. nec. L Mon.–Fri. noon–2:30. Br Sat. noon–2:30, Sun. 11:30–2:30. D nightly 6–11:30. Pianist nightly. **(E)**
AE, CB, DC, MC, V.

QUEENS

DON PELAYO—39-20 Queens Blvd., Sunnyside (718-784-4700). Casual. Spanish/Continental. Spcls: paella, rack of lamb, merluza vasca, seafood in champagne sauce. Res. sug. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Pianist Fri.–Sun. **(M)** **AE, DC, MC, V.**

EAST RIVER GRILL—44-02 Vernon Blvd., Long Island City (718-937-3001). Casual. Contemporary American. Spcls: ravioli with lobster, shrimp and scallops; grilled tuna with a light oyster sauce, barbecued spareribs. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11 a.m.–5. D Sun.–Thu. 6–10, Fri.–Sat. to 11. **(M)** **AE, DC, MC, V.**

LE TRIOMPHE—21-50 44th Drive, Long Island City (718-706-0033). Casual. French-provencale-Moroccan. Spcls: le jarret de veau, rouget au basilic et poivron rouges., supreme de volaille Marrakech. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11. Private parties for 40. Pianist Fri.–Sat. from 8–10. Closed Sun. **(M–E)** **AE, CB, DC, MC, TM, V.**

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, TM, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I–M)** **AE, DC, MC, V.**

WATER'S EDGE—44th Drive at the East River (718-482-0033). Jacket required. American/continental. Spcls: eggplant ravioli with fine herb salad and tomato-olive oil broth, grilled shrimp tostada with tomato corn salad, tandoori marinated roast salmon with vegetable pakora and lentil cake, roast free range baby chicken grilled cornbread and succotash. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11. Ent. Tue.—Sat. Private parties for 400. Free ferry service from Manhattan. Closed Sun. **(E)**
AE, CB, DC, MC, V.

OTHER EVENTS

COMPILED BY GIA KOURLAS

FAIRS, FESTIVALS, AND PARADES—Seventh Annual Summerfest is 7/19 (rain or shine) along Third Ave. from 42nd to 57th Sts. Features a flea market and food, with hundreds of booths to peruse. From 11 a.m. to 6. Free (684-4077). . . .**The New York City Comic Book & Collectibles Marketplace** is 7/19 from 10 a.m. to 6 at the Ramada Hotel, 33rd Street and Seventh Ave. $3.25 (908-788-6845). . . .**The U.S. Chess Festival** is an opportunity for children to play chess with professionals on 7/18 from 9 a.m. to 3. In Central Park, at 66th Street and Fifth Ave. Free (800-388-KING). . . .**Our Lady of Mount Carmel Parish** continues its **Italian Street Festival** through 7/16. At N. 8th and Havemeyer Sts. in Brooklyn. Hours: Mon.–Sat., 6–midnight, 7/12, noon–midnight, and 7/16, 10 a.m.–midnight. Free (718-384-0223). . . .**The Democratic National Convention** is 7/13–16 at Madison Square Garden. Call for details (290-1992).

EXHIBITS—Black Images in American Films, a poster exhibition, runs through 8/14 at the Harlem School of the Arts, 645 St. Nicholas Ave., between 141st and 145th Sts. The exhibit contains thirty pieces and spans nearly 50 years. Hours: Mon.–Fri., 10 a.m.–6. Free (926-4100). . . .**American Museum of the Moving Image,** 35 Ave. at 36 St. in Astoria, presents the **Living Room Candidate: A History of Presidential Campaigns on Television 1952–1992,** a gallery exhibition and screening series. Runs 7/4–1/25. $2.50–$5; call for details (718-784-4520).

PERFORMANCES—Broadway on Broadway, which features the songs and stars of the current season (including *Guys and Dolls, Jelly's Last Jam,* and *Dancing at Lughnasa*), is 7/16 in Times Square. Begins at 11:30 a.m. and runs 75 minutes. Free (768-1560).

BENEFITS—The Personal Is the Presidential and Other/Worldly Matters is a poetry and performance fiesta on 7/16 that benefits the **Women's Caucus for Art.** Features stand-up comedy and performance by Lois Barth, songs by Donna Eichenbaum, political science fiction and New Age comedy performed by Mimi Plevin-Foust, and erotic and political poetry by Kathy Price. At the Prince Street Gallery, 121 Wooster St., from 7 to 9. $5 (260-5618). . . .**New York Cares** teams up with **Comedy Central** for an **Evening of Comedy** on 7/15 at 8. Comedians include Angela Scott (*The Cosby Show, A Different World*) and Comedy Central's Walli Collins, Joe Bolster, and Jon Stewart. At the Triplex, Borough of Manhattan Community College, 199 Chambers St. $40–$105; reserve (753-6670). . . .**The Young Professionals Group** holds a reception to benefit the **Foundation for Developmentally Disabled Children in Israel** on 7/15. At the U.N. Plaza, at 44th Street between First and Second Aves. From 6:30 to 9:30. $45, $60; reserve (586-2464).

LECTURES, DISCUSSIONS, AND READINGS—The Central Park Conservancy and the **City of New York Department of Parks & Recreation** presents a **Summer Stage** reading of contemporary screenwriters on 7/16 at 8:30. **Richard Price** (*Sea of Love, Color of Money*) and **Hanif Kureishi** (*My Beautiful Launderette, Sammy and Rosie Get Laid*) read. At Rumsey Playfield, 72nd Street, mid-park. Free (969-0769). . . .**Stanley Tannen's Free Theatre Project** presents **Eli Wallach** and **Anne Jackson** reading from some of their favorite writers, including Tennessee Williams, George Bernard Shaw, and Dorothy Parker. On 7/16 from 1 to 2. At the Fifth Avenue Presbyterian Church, Fifth Ave. at 55th Street. Free (874-5935). . . .**Cooper-Hewitt Museum,** 2 E. 91st St., presents its **Fourteenth Annual Architecture Cruise,** "Manhattan by Sea," on 7/15 from 7 to 10. Real estate columnist **Christopher Gray** is the featured speaker on this Circle Line cruise that tours the periphery of Manhattan, from W. 42nd Street to Gracie Mansion. $45 (reserve). The final free lecture of the series, **De Generacion a Generacion,** is 7/21 at Cooper-Hewitt. **Joyce Bishop,** professor at California State University, discusses "Traditional Crafts in Ceremonial Context" at 6. A concert by **Leo Cruz Y su Mariachi Tequila** follows at 7. Call for details (860-6868). . . .**Pratt Institute** continues its lecture series, **The South Bronx: A Case Study of an Underdeveloped District Within a Hyperdeveloped City.** On 7/15 at 2, **John Kriesl** speaks on "Bastille Day: New Departures in Urban Design," and 7/21 at 2, **Michael Cohen** and **Roget Katan** speak on "Case Studies From Developing Communities." At the Municipal Art Society, 457 Madison Ave. Free (718-636-3486). . . .**Robert L. Cohen,** music historian and journalist, explores modern urban folk music in **When Stealing Is (Sometimes) Legal.** At the Abigail Adams Smith Museum, 421 E. 61st St. On 7/21 at 7. $5–$7 (838-6878). . . .**Wave Hill,** 675 W. 252nd St., presents **Do I Hear a Waltz?** a lecture-concert on 7/15 in which pianist **Linda Laurent** traces the history of the waltz from its earliest stages through its treatment by such composers as Chopin, Schubert, and Ravel. In Armor Hall at 7. Free (549-3200). . . .**The Fresh Meadows Poets** present a reading of original poems in **Poetry for a Summer's Night.** On 7/16 at 7. At the Glendale Branch in Queens, 78-60 73 Place. Free (718-821-4980).

TOURS

CITYWALKS—Tours with John Wilson. Weekday walks through August: Tues. and Fri. at 10 a.m., Wed. at 6, **Greenwich Village.** Meet at the southeast corner of Fifth Ave. and 8th St. . . .Tues. at 3, **Chinatown and Little Italy.** Meet at 2 Mott St. . . .Thurs. at 10 a.m., **Historic New York: City Hall to the Battery.** Meet at Broadway and Murray St. . . .Thurs. at 3, **Lower East Side.** Meet at 2 Mott St. $12; reserve (989-2456).

A TRIBUTE TO OLD YORKVILLE—On 7/19 at 1, join Marie Beirne, Landmarks Chair of C & S, for a tour of the newly landmarked City and Suburban Homes York Ave. Estate. Meet at the southeast corner of 79th St. and York Ave. $10 (737-9822 or 628-5970).

MUNICIPAL ART SOCIETY—Presidential New York. 7/13–15 from 9 a.m. to 1: A special four-hour motor coach tour of Manhattan in honor of the Democratic convention, commemorating political personalities and events. $19.92. . . .7/18 from 11 a.m. to 12:30, **Hard Hat Tour of Mural Restoration.** A tour of the mural restoration currently taking place at the U.S. Custom House at Bowling Green. . . .7/20 from noon to 1, **Bryant Park Restoration.** A tour of this newly-restored midtown park behind the Public Library's Fifth Ave. and 42nd St. branch. . . .Two weekly tours for visitors to the city: **Multi-Cultural New York.** Tues. at 11 a.m., a walk through Foley Square, Chinatown, and Little Italy. $10. . . .**Early New York.** Thurs. at 11 a.m., a historic tour along Broadway from City Hall to Battery Park. $10 (439-1049).

WOMEN OF WASHINGTON SQUARE—7/19 at noon, a tour with Joyce Gold featuring the women who made the square an academic, creative, aristocratic, and radical hub of NYC. Meet at the Washington Square Arch. $12. (242-5762).

BIG ONION WALKING TOURS—7/18 at 10 a.m., **Ellis Island.** $15; students and seniors $12. . . .7/18 at 1, **Irish New York.** . . .7/19 at 2, **Immigrant New York.** $9 adults, $7 students and seniors; reserve(439-1090).

LOWER EAST SIDE TENEMENT MUSEUM TOURS—7/19 at noon: **Peddler's Pack.** A costumed guide traces the life of an actual immigrant family, as the tour stops at the Daily Forward Building, the Educational Alliance, a yeshiva, and other historic places related to the immigrant experience. . . .7/19 at 2, **La Dolce Via.** A tour through the Italian-American neighborhood of lower Manhattan focusing on the impact of the Italian culture on New York. From the museum, 97 Orchard St. $12; seniors and students $10 (431-0233).

TOURS WITH THE 92ND STREET Y—In town (must reserve ahead; 996-1100): 7/19 from 11 a.m. to 3, **Edith Wharton's New York.** $17.

MANHATTAN MEMORIES—7/18 at 1, **Lower East Side, Chinatown, Seaport.** Meet at the corner of Essex St. and East Broadway. . . .7/19 at 1, **Gramercy Park and Gashouse District.** Meet at the northeast corner of Union Square East. $10 (628-9517).

URBAN EXPLORATIONS—7/15 from 10 a.m. to 1, **The Financial District.** . . .7/16 from 10 a.m. to 1, **New York City Atriums and Vest Pocket Parks.** . . .7/17 from 10 a.m. to 1, **Summer on the Hudson and Battery Park City.** $15; reserve (718-721-5254).

FRIENDS OF THE PARK—7/17 at 6:30, **Central Park at Dusk.** Meet at Fifth Ave. and 59th St. for an evening tour. $1 (473-6283).

SIDEWALKS OF NEW YORK—517-0201 for information. Each tour, $10 weekends; $5 weekdays. Call for weekday tour schedule. 7/18 at 6: **Ghosts After Sunset;** meet at Washington Sq. Arch for a tour of the "haunted" Village, including the Mark Twain house and Gay St. . . . 7/19, 25 at 2: **Famous Murder Sites;** meet in front of the Omni Park Central Hotel, Seventh Ave. at 56th St., to take in the locales of some of the city's past crimes. . . .7/18, 25 at 6: **Ye Olde Tavern Tour;** meet at the Washington Sq. Arch for some visits to old and/or historic Village watering holes; drinks and tips extra. . . .7/19, 26 at 2: **Beverly Hills East;** meet by the Waldorf-Astoria, Park Ave. and 50th St., to explore this blue-ribbon neighborhood. . . .7/18 at 2: **All in the Family;** meet at Old St. Patrick's Cathedral, Prince and Mott Sts., for a look at Godfather-land. . . .7/18, 19 at 2, **Hail to the Chiefs;** meet at the Washington Sq. Arch to visit sites associated with former Chief Executives. . . .7/19 at 2: **Beautiful Brooklyn Heights;** meet at the corner of Clark and Henry Sts. to explore New York's first historic district. . . .7/18, 25: **The Lively and Mysterious East;** meet at the Church of the Immaculate Conception on 14th St. and First Ave. for a tour of the East Village. . . .7/18, 19, 25, 26 at 2: **Historic Greenwich Village;** meet at Washington Sq. Arch to hear about folklore, architecture, and history. . . .7/18 at 2: **Screen Scenes;** visit the homes of movies stars and film locations on the Upper West Side. Meet in front of 2 Columbus Circle.

COMPILED BY KATE O'HARA

SPORTS

BASEBALL—Mets, Shea Stadium, 126th St. and Roosevelt Ave. (718-507-6387), Queens. $6.50–$15. 7/16, 17 at 7:40, 7/18 at 7:10, 7/19 at 1:40 vs. San Francisco. 7/20, 21 at 7:40 vs. Los Angeles. . . .Yankees, Yankee Stadium, 161st St. and River Ave. (293-6000), Bronx. $5.50–$14.50. *Next home game:* 7/28 at 7:30 vs. Baltimore.

STEPS—Tavern on the Green Breakfast Run. 7/15 at 7 a.m. in Central Park. . . .**Roosevelt Island.** 7/19 at 10 a.m. on Roosevelt Island.. . . .**Marine Park Mile Run.** 7/15 at 7 in Marine Park, Brooklyn. Road Runners Club, 9 E. 89th St. (860-4455).

TENNIS—Pathmark Tennis Classic. 7/13–20 at Crossroads Corporate Center, Mahwah, N.J. (201-825-9100).

ACTIVITIES FOR CHILDREN

COMPILED BY EILEEN CLARKE

FLOATING CINEMA—See 90 minutes of classic and contemporary cartoons of Popeye, Krazy Kat, and Betty Boop on a 30-foot projection movie barge; for all ages. 7/17 at 8:45. Popeye and Olive Oyl characters will be walking around. Battery Park, extreme West end. Also on 7/18 and 19 at the 69th St. Pier, Bay Ridge, Brooklyn (718-599-5137). Free.

CHINATOWN SUMMER CULTURAL FESTIVAL—Enjoy an Asian Variety Show featuring music and dance from China, Korea, and Thailand, a martial arts demonstration, and a puppet show from the Galapagos Puppet Troupe; for all ages. 7/19 from 4 to 6. Columbus Park, Bayard and Mulberry Sts. (431-9740). Free.

WIDE-AWAKE JAKE—A musical about a little boy who has trouble falling asleep, based on the book by Helen Young; for ages 2 and up. Fri., Sat., Sun., and Mon. at 1 and 3; through 8/10. Also on 7/22 and 29 at 11 a.m. and 1:30. Tada! Theater, 120 W. 28th St. (627-1732). $5; adults $7; reserve.

THE FISHERMAN'S WIFE—A musical version of the familiar tale, written by Bill Wheeler and Jan Callner; for ages 5–11. Sat. and Sun. at 1; through 8/23. Wings Theatre in the Archive, 154 Christopher St., lower level (627-2961). $5; reserve.

TIBET HOUSE—**Take Me to Tibet.** Learn about its art, culture, geography, clothing, and musical instruments, and take part in a hat-making project; for ages 6–10. 7/18 at 2. 241 E. 32nd St. (213-5592). $20; four Sat. sessions, $60; extra for materials and field trip; reserve.

THE NATURE COMPANY—**Join the Green Team.** Take a "green home" audit and learn about biodegradability, pollution, and what you can do to make a difference environmentally; for ages 8–13. 7/19 and 8/16 at 10:30 a.m. South St. Seaport, 8 Fulton St. (422-8510). Free; reserve.

THEATREWORKS/USA—**From Sea to Shining Sea.** A musical about the building of the transcontinental railroad, and the struggles of Woo Lee, a Chinese immigrant; Sean O'Grady, an Irish immigrant; and Nate, a runaway slave, who must all work together; for ages 8 and up. Mon., Tue., Thurs., and Fri. at 11 a.m. and 1; (7/13 at 1 only), Wed. and Sat. at 11 a.m.; through 8/3. Tickets available at box office day of performance at 10 a.m., first come, first seated. Promenade Theatre, 2162 Broadway at 76th St. (420-8202). Reserve for groups of 20 or more. Free.

THE THREE CLOWNS—An original musical with jazz, tango, rock, and soft shoe in which five characters overcome life's problems on and off stage; for ages 5 and up. Presented by the Summer Family Musical Theater. Wed., Thurs., and Fri. at 11 a.m. and 1; Sat. at 11 a.m., 1, and 3; through 8/15. Church of St. Jean Baptiste, 167 E. 75th St. (754-6238). $6; adults $10; group rates available.

CHESSATHON—Compete against the grand masters and receive a chessboard, chess set, and t-shirt; for all ages. The anti-drug fundraiser, "Push Pawns, Not Drugs" benefits three children's charities. 7/18 from 9 a.m. to 3. Literary Walk, Central Park, 66th St. and Fifth Ave. entrance. Register in person or call 800-388-KING. $10.

O SAMBA DANCE THEATER—See a performance of capoeira, a Brazilian form of self-defense disguised as dance, accompanied by instruments such as the atabaque, agogo, and berimbu; for all ages. 7/17 at 12:30. Austin J. Tobin Plaza, World Trade Center (432-0900). Free.

PUPPETWORKS-VILLAGE—**Peter and the Wolf** and **The Frog Prince.** Prokofiev's tale of a little boy who captures a vicious wolf with the help of his friends, and the story of a princess who owed three wishes to a frog are told with life-size marionettes; for ages 2 and up. Sun. at 12:30; through 8/9. Charles Ludlam Theatre, 1 Sheridan Square at W. 4th and Barrow Sts. (718-965-3391). $6; weekday group rates available; reserve.

BRYANT PARK—**Juggling Workshop.** Learn the basics and then some with John Grimaldi; for ages 7 and up, adults welcome. Wednesdays from noon–3; through 7/29. 40–42nd Sts. bet. Fifth and Sixth Ave. (983-4142). Free.

BOOKS OF WONDER—**Storytelling Sundays.** For ages 3–7. 7/19 at 11:30 a.m. 132 Seventh Ave., at 18th St. (989-3270). Free.

AMAZING WORLDS OF WEATHER—Learn about thunderstorms, blizzards, tornados, and typhoons in a light show with special sound effects, narrated by WNBC weatherman Al Roker; for ages 7 and up. Mon.–Fri. at 1:30, 2:30, and 3:30; Sat. and Sun. at 1, 2, 3, and 4. American Museum-Hayden Planetarium, 81st St. bet. Central Park West and Columbus Ave. (769-5920). $2.50; adults $5.

NEW YORK PUBLIC LIBRARY—Free programs. **Education in Dance.** A workshop of creative movement, critical thinking skills, and aesthetic literacy; for ages 4–5. 7/15 at 10:30 a.m. Yorkville Branch, 222 E. 79th St. (744-5824). Reserve. . .**Song Writing Workshop.** With Scott Lilly of Germainia; for ages 8–12. 7/15 at 2. Macomb's Bridge Branch, 2650 Seventh Ave. (281-4900). Reserve. . .**Music, Movement, and Storytelling.** With Kathy Price Van Felix; for ages 3–7. 7/15 at 3:30. 67th St. Branch, 328 E. 67th St. (734-1717). Reserve. . .**Animal Show.** Meet Theo Powell and his friends: a guinea pig, toad, rabbit, chameleon, monitor lizard, grass snake, python, and domesticated rat; for all ages. 7/16 at 2. Harlem Branch, 9 W. 124th St. (348-5620). Also on 7/17 at 2 at the Inwood Branch, 4790 Broadway (942-2445). . .**Make a Japanese Accordian Book.** A craft workshop with Doris Cordero; for ages 6–10. 7/16 at 3. Fort Washington Branch, 535 W. 179th St. (927-3533). Reserve. . .**Beadwork on a Loom.** A seven-week workshop for ages 8–12; children shouldattend the first session and at least three other sessions of the Thursday series. 7/16, 23, and 30 at 2; through August. Macomb's Bridge Branch, 2650 Seventh Ave. (281-4900). Reserve.

WISEACRE FARM—Life on the farm turns wild and zany when the audience participates and Ralph DiFiore directs; for ages 4–10. Sat. and Sun. at 1. 13th Street Theater, 50 W. 13th St. (675-6677). $4.

BRONX ZOO—**The Great Snake Debate.**Go on a scavenger hunt and a tour of the World of Reptiles and see which one is longer–the reticulated python or green anaconda; for ages 5 and up. 7/18 and 19 from 11 a.m. to 4. Call 718-367-1010 for directions. $2; adults $5.75, parking $5.

PIPS COMEDY CLUB—Comedy, magic, ventriloquism, and lots of audience participation; for ages 3–12. Sun. at 1:30 and 3:30. 2005 Emmons Ave., Sheepshead Bay, Brooklyn (718-646-9433). $6.50; reserve.

THE PUPPETWORKS, INC.—**Cinderella.** The comical stepsisters, fairy godmother, and ball patrons are featured with hand-carved wooden marionettes in elegant costumes of 18th-century France; for ages 3 and up. Sat. at 12:30; Sun. (except August) at 12:30 and 3; through 8/29. The Puppetworks Theatre, 338 Sixth Avenue, at 4th St., Park Slope, Brooklyn (718-965-6058). $4; adults $5; reserve.

JUST FOR KIDS—**Reader's Theatre Workshop.** Favorite childhood stories are brought to the stage; for ages 3 and up. 7/16 at 10:30 a.m. Forest Park Bandshell, off Woodhaven Blvd. near Myrtle Ave., Woodhaven, Queens. Rain site: Lost Battalion Hall, 93-29 Queens Blvd., Rego Park. Also at 1 at Baisley Park Tennis House, Foch Blvd. and 155th St., Jamaica. Rain site: St. Albans Family Life Center, 172-17 Linden Blvd., St. Albans, Queens (718-291-ARTS). Free.

STATEN ISLAND'S SATURDAY FAIR—A day-long festival where children can make music, act out stories, sing, and face paint. Saturdays, weather permitting, from 10 a.m. to dusk. Victory Boulevard and Bay St., Staten Island (718-720-5378). Free.

CENTRAL PARK PROGRAMS—**Storytelling.** The New York Public Library's storytellers will ply their craft every Wednesday in July at 11 a.m. at the Hans Christian Andersen statue, facing the Model Boat Pond, 72nd St. and Fifth Ave. entrance. Free. . .Billie Ballou will tell Hans Christian Andersen's *The Puppeteer,* for ages 5 and up. 7/18 at 11 a.m.; series continues Saturdays through 9/27 at the statue. (360-3456; weekends 800-834-3832). Free. . .**Sandbox Stories.** Listen to tales from around the world with professional storytellers John Colligan, Tim Norman, and Ron Sopyla; for ages 3 and up, accompanied by an adult. In Central Park's playgrounds through 8/14: Wed. at 10:30 a.m.; Sat. at 1 at W. 96th St.; Thurs. at 3:30; Sat. at 1 at W. 93rd St.; Thurs. at 3:30 at W. 86th St.; Thurs. at 10:30 a.m. at W. 81st St.; Thurs. at 2; Sat. at 2:30 at W. 67th St.; Tues. at 2 at E. 108th St.; Fri. at 10:30 a.m. at E. 96th St.; Tue. at 3:30 at E. 85th St.; Mon. at 10:30 a.m. at E. 77th St.; Mon. at 2 at E. 72nd St.; Mon. at 3:30 at Heckscher Playground near W. 72nd St. (360-2766). . . **Belvedere Castle: Bubble Magic.** Examine different lights and shapes of the soap bubble with Belvedere's Bubblologist; for ages 5–11. 7/18 at 1. 79th St., south of the Great Lawn. (772-0210). Free; reserve.

THE MUSEUM OF TELEVISON AND RADIO—Family Screenings: **Once Upon a Time,** Jim Henson's versions of "Little Bo Beep," "The Tale of the Bunny Picnic," and "The Frog Prince"; for all ages. Tues.–Sun. at 1; through 8/2. . .For Bigger Kids: **Directed by Jim Henson,** featuring **The Jim Henson Hour: "Dog City"** and **The Storyteller: "The Soldier and Death"**; for ages 10 and up. Sat. and Sun. at 3:30; through 8/2; museum admission. 25 W. 52nd St. Hours: Tue.–Sun. noon–6; Thurs. until 8. $3; adults $5.

CHILDREN'S MUSEUM OF MANHATTAN—**Celebration of a Taxi Cab.** Make your own taxi meter and take a quiz on city landmarks that all Manhattan taxi drivers must pass to become cabbies. Knowledge of English a plus; for ages 6 and up. 7/18 at 1 and 3. . .**Life in a Log.** Learn about the mites, bugs, and worms that live in a tree after it dies; for ages 6 and up. 7/19 at 1 and 3. . .**Paper-Making.** Learn about this traditional art and make some paper to take home; for ages 6 and up. 7/17 at 2 and 4. Up to $2 for workshops and performances. Exhibit: **Urban Tree House**—A replica of an urban eco-system with activities based on the theme "Reduce, Recycle, Reuse, and Rethink." Tisch Building, 212 W. 83rd St., bet. Broadway and Amsterdam Ave. (721-1234). Hours: Sat. and Sun. 10 a.m.–5; Mon.–Fri. 1–5; closed Tues.; Thurs. after 3 free to public-school students with identification; $4.

BOOKS

THE CIRCUS, by Heidi Goennel. Preschool. Tambourine Press, $15.

JOSHUA AND BIG TOOTH, by Mark Childress; illustrated by Rick Meyerowitz. Kindergarten–Grade 3. Little, Brown, $14.95.

ENDANGERED ANIMALS OF THE RAIN FOREST, by Sandra Uchitel; illustrated by Serge Michaels. Grades 1–4. Price Stern Sloan, $9.95.

YOU MUST KISS A WHALE, by David Skinner. Grades 4–8. Simon & Schuster, $14.

COMPILED BY BERNICE KANNER

NIGHTLIFE DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

BIRDLAND—2745 Broadway, at 105th St. (749-2228). Restaurant with jazz. 7/15: Martha Kessler Trio. 7/16: Ronnie Burrage Quartet. 7/17, 18: Gary Bartz Quartet. 7/19: Carla Cook. 7/20: Sir Charles Hughes All-Stars. 7/21: Lonnie Liebowitz Quartet. Sets at 9, 10:30 and midnight. **AE, CB, DC, MC, V.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 7/19: Charlie Watts Quintet with a Tribute to Charlie Parker. 7/20: Ivo Perelman Sextet. 7/21–26: Ernestine Anderson plus Hank Crawford Quartet. Every Tue.–Sat. following the last set until 4 a.m.: "After Hours with Ted Curson and Friends." **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 7/15: Dan Hicks and the Acoustic Warriors; Chris Ruch. 7/17, 18: Buster Poindexter and His Banshees of Blue. 7/20: The Desert Rose Band; Tish Hinojosa. 7/21: Pentangle featuring Bert Jansch, Jacqui McShee, Gerry Conway, Peter Kirtley, Nigel Portman-Smith. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 7/18: Buster Williams on bass with pianist Stephen Scott and Yoron Israel on drums. 7/19: Stephen Scott, Justin Robinson, David Williams, and Yoron Israel. 7/20–25: Phillip Harper Trio. **AE, CB, DC, MC, V.**

THE CAJUN—129 Eighth Ave., at 16th St. (691-6174). New Orleans style restaurant featuring dixieland jazz. Every Wed.: The Original Traditional Jazz Band. Thu.: Stitch & Styles' Metropolitan Stompers. Fri.: Canal Street Dixieland Jazz and Blues Band. Sat.: The New Atlantic Jazz Band. Sun.: The Three Notes with Jon Seiger. Mon.: Don Reich Swing Quartet. Tue.: Stanley's Washboard Kings. Music Mon. 7–10, Tue.–Thu. from 8–11, Fri. 9–midnight, Sat. 8:30–midnight. **AE, CB, DC, MC, V.**

CBGB—315 Bowery (982-4052). Rock club. 7/15: Royal Crescent Mob. 7/16: Marc Ribot, Elliott Sharp. 7/17: Von LMO. 7/18: A Night of Misanthropy. **No credit cards.**

CONDON'S—117 E. 15th St. (254-0960). Cozy restaurant with outdoor garden. Every Wed.–Fri. from 5:30–8:30: Phoebe Legere. Through 7/19: Singer Phoebe Legere. 7/20: Jam Session with Tex Allen. Sets at 9:30 and 11:30, with an extra set Fri.–Sat. at 1 a.m. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 7/17: Tony DeMarco on fiddle with Nipu Ganguly on tablas. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). 7/15–19: Hiram Bullock. 7/21–26: Mose Allison Trio. Shows Sun.–Thu. at 8 and 10, Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. Jay D'Amico at the piano from 4–7. The Milton Sealey Trio with Yas Takeda and Bruce Cox, every Tue.–Sat. from 7:30–12:30 a.m. The Steve Bill Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. Pianist Yvonne Purcell alternates with the trios on Sat. and Sun. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 7/15: Wayne Roberts Trio. 7/16: Peter Eldridge Quartet. 7/17: Gully Low Jazz Sextet. 7/18: Judy Barnett Quintet. 7/19: Frank Dell and the New York Connection. 7/20: Dick Hyman. 7/21: Lynne Arriale Trio. **AE, CB, DC, MC, V.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz every Wed.– Sat. from 9:45. 7/15, 16: Pianist Russ Kassoff. 7/17, 18: Pianist Russ Kassoff and Linc Milliman on bass. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 7/15: Samm Bennett and Chunk; Roger Manning; Dots Will Echo. 7/16: Rashid Ali, William Parker, Joe Gallant, and Louie Belogenis; Hamiet Bluiett. 7/17: *Mikel Souse and Broken Consort;* Mark Lampariello; Gary Lucas. 7/19: Dave Douglas' String Band; Cartoon Factory. 7/20: Charles Gayle Trio. 7/21: Third Person; Baba Rum. **AE, MC, V.**

LA CAVE ON FIRST—1125 First Ave., at 62nd St. (759-4011). Jazz club with a French-Soul food restaurant. 7/15: Tap dancer Jimmy Slyde. 7/16: Liliane Stow and trio with guest singer Sarah Cion. 7/17: Singer Jeree Wade with guest singer Sharon Brooks followed by the Latebird Show with Jon Hammond and Barry Finnerty. 7/18: Singer Peaches Mann and trio followed by the Latebird Show with Jon Hammond and Barry Finnerty. 7/19: Jazz singer Lisa Maxwell and Trio. 7/20: Singer Keisha St. Joan and trio with guest singer Sandy Jordan. 7/21: Singer Yoko Kanasashi and pianist Ken-Ici Shimazu. Shows Sun.–Thu. at 9 and 11, Fri.–Sat. at 9, 10:30 and 11:45. **AE, V.**

MANNY'S CAR WASH—1558 Third Ave., bet. 87th–88th Sts. (369-2583). Chicago style blues bar. 7/15: Blues Harmonica Summit with the William Clarke Blues Band plus Mark Hummel and the Blues Survivors. 7/16: Larry McCray. 7/17, 18: Little Mike and the Tornadoes. 7/19: Blues Jam hosted by the Popa Chubby Blues Band plus guest host Leo Nocentelli. 7/20: Ladies Night with Full House N.Y.C. and The Brooklyn Horns. 7/21: The Heavy Duty Blues Band with Joyous Perrin. Shows nightly from 9, except Sun. at 8:30. **AE.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Every Tue.–Sat. at 9:15 and 11:15: *A New Orleans Traditional Jazz and Food Festival,* featuring Terry Waldo, Bill Dillard, Orange Tellin and others. Woody Allen holds forth most Mondays. **AE, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Howie Wyeth followed by Frank Fighera and Slam. Thu.: Stan Rubin Band with singer David Belt. Fri.: Lou Anderson Band followed by Vince Giordano and the Nighthawks Big Band. Sat.: Singer Remo Capra followed by the Bob Cantwell Band. Sun.: Sol Yaged and his All-Stars followed by the Ron Shack Show. Mon.: Smith Street Society Band. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE RITZ—254 W. 54th St. (541-8900). 7/18: ALL; Bad Religion; Doughboys; My Name. 7/25: An Evening with Paul Weller. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 7/15: Mentally Bankrupt. 7/16: The Illegitimate Sons Of The Blues Brothers. 7/17: The Soft Parade. 7/18: The Touch. 7/19: Steel Breeze. 7/20: Four Sticks - A Led Zeppelin Tribute. 7/21: Shaman. **AE, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Every Tue. and Wed. from 9:30–1:30 a.m.: Reggie Woods. Thu. from 9:30–1:30 a.m.: Sandi Blair. Fri. from 9:30–1:30 a.m.: Kenny Brawner. Sat. guest bands from 10–2 a.m. Sun. from 7–11: Sarah Cion. Mon. from 8:30–12:30: Hassan Hakim. **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 7/15: Ariwa Posse and the Mad Professor. 7/16, 17: Ismael Lo. 7/18: Lorraine Klaasen and Kolanuts. 7/19: Amy Koita, Thuli Dumakude e Pizo Bangoura. 7/20: Mambo Mondays, a latin revue with La Tropica Orchestra. 7/21: Samba NGO and the M'Bamina Band. **AE, CB, DC, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Through 7/19: Gil Goldstein Zebra Coast with Alex Acuna, Carles Benavent and Jorge Pardo. 7/20: The music of Gil Evans played by the Monday Night Orchestra directed by Miles Evans. 7/21–26: Ralph Peterson's Fo'tet. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 7/18: The Persuasions. Every Sun. and Wed. "Sweetwater's Goes Latin" with dancing to different Latin orchestras from 8. Mon.: Comedy Nite. **AE, DC, MC, V.**

TAVERN ON THE GREEN—Central Park at W. 67th St. (873-3200). **Chestnut Room:** American restaurant with jazz every Tue.–Sat. from 9–1 a.m. Through 7/18: John Hicks Trio with Cecil McBee on bass and Steve Johns on drums. 7/21–25: Daryl Sherman Trio with Gray Sargent on guitar and Boots Maleson on drums... Every Tue.–Sun. from 9–midnight, "Dancing Under the Stars" featuring dancers Clive and Suzanne Phillips in the lantern-festooned garden. **AE, CB, DC, MC, V.**

TIME CAFE—380 Lafayette St., at Great Jones St. (533-7000). **Downstairs:** Every Wed., The Mingus Big Band. Sets at 9 and 11. **No credit cards.**

TRAMPS—45 W. 21st St. (727-7788). 7/17: Nathan and the Zydeco Cha Chas; Loup Garou Zydeco. 7/18: Jerry Lee Lewis; The Belmont Playboys. **AE, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). *The Real Live Brady Bunch,* Tue.–Thu. at 8, Fri.– Sat. at 7:30 and 10, Sun. at 3. 7/15, 22 at 9: *El Barrio '92,* new musical comedy with co-hosts Angel Salazar and Daphne Rubin-Vega. 7/17, 24 at 8:30: *That's All (A Living Tribute to Bobby Darin)* starring Stan Edwards. 7/20 at 9:30 and 11:30: "Salsa Meets Jazz" and the 'Battle of the Keyboards', with Eddie Palmieri and his Orchestra plus guest jazz soloist Joey DeFrancesca. **Terrace:** 7/15–19: Gerry Gibbs Quartet featuring Jay McGovern, Uri Caine and Kyoshi Kitagawa. Every Mon. Raphael D'Lugoff Trio. Tue. Daphne Hellman and Hellman's Angels. Sat.–Sun. from 6–10: Singer Lodi Carr. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 7/19: Ahmad Jamal with James Cammack, and David Bowler. 7/20: The Vanguard 17-piece jazz orchestra. **No credit cards.**

VISIONES—125 Macdougal St. (673-5576). 7/15, 16: Jack Walrath and the Masters of Suspense. Shows at 9 and 11, with late shows Fri. and Sat. at 1 a.m. **AE, MC.**

WETLANDS—161 Hudson St. (966-5244). Environmentally-oriented music club. 7/16: Royal Crescent Mob; Funk Face. 7/17: The Authority. 7/18: Slipknot. 7/19: Supertouche; Junction. 7/20: Frankie Jackson's Soul Kitchen. 7/21: Zen Tricksters. **AE, MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music Mon.–Sat. from 8. Through 7/18: Pianist Renee Rosnes with Bob Cranshaw on piano. 7/19, 26: Singer-pianist Andy Bey with Kiyoshi Kitagawa on bass and Ken Mastelli on drums. 7/20–25: Pianist Jane Jarvis with Milt Hinton on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR ROADHOUSE—240 W. 52nd St. (245-2950). 7/16: Angelo and the Finns. 7/17: Paul Cebar and the Milwaukeeans. 7/21: Judy Tint's Pro Am Jam with the Uptown Horns. **AE, CB, DC, MC, V**

COMEDY/MAGIC

CAROLINE'S COMEDY CLUB—1626 Broadway, bet. 49th–50th Sts. (757-4100). A new location for the club with an exciting modern room. 7/16–19: Jeff Cesario. **AE, CB, DC, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week. Featuring favorites from "The Tonight Show," "Late Night with David Letterman," and "The Arsenio Hall Show." Shows Sun.–Thu. at 9, Fri. at 8:30 and 11, Sat. at 8, 10:15, and 12:30 a.m. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics. Sun.–Thu. the fun starts at 9, Fri. at 9 and 11, Sat. at 8:30 and 10:30. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 7/19: Harry Freedman, Tony Powell, Kent Kasper, Al Romero, Johnny Lampert, Mike Eagan, and Danny Curtis. 7/20–26: Bill Rutkoski, Louis 'CK', Nancy Redman, Kent Kasper, Scott Bruce, Stu Trivax, Al Romero and Danny Curtis. Sun.–Thu. at 8:45, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mark Cohen, Joe Mulligan, Mike King and Jerry Diner, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater-restaurant featuring magic and comedy. 7/15: Comedy-magician Imam and magician Meir Yedid. 7/16: Magician Eric DeCamps and comedy-magician Imam with pianist Rich Sanders. 7/17, 18: Comedy-magician Friedhoffer, juggler Will Shaw and comedienne Nancy Redman with pianist Rich Sanders. 7/21: Comedy-magicians Imam and Mark Mitton. Shows Tue.–Thu. at 9, Fri.– Sat. at 9 and 11. **AE, MC, V.**

NEW YORK COMEDY CLUB—915 Second Ave., bet. 48th–49th Sts. (Second Fl.) (888-1696). 7/15 at 9, 7/16 at 7:30 and 10: Helen Keany, Rich Freanchese, Jim Mendrinos, Bob Golub, and Chris Mazzilli. 7/17 at 9 and 11, 7/18 at 10 and 12:30 a.m.: Mike Sweeney, Su Trivax, Mike Ivy and Randy Credico. **AE,CB,DC,MC,V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 7/19: Melvin George, Louis Black, Eddie Brill and Jonathan Salomon. 7/21–26: Linda Smith, Craig Anton, Jim David and Jonathan Solomon. Sun.–Thu. at 9, Fri. at 9 and 11:30, Sat. at 8, 10 and 12:30 a.m. **AE, MC, V.**

DANCING

ADELAIDES SOHO SUPPER CLUB—492 Broome St. (966-3371). Intimate supper club atmosphere featuring live swing music every Wed.–Sun. from 9, and old fashioned Italian food. **AE.**

BARBETTA—321 W. 46th St. (246-9171). Dining and dancing in this elegant landmark room to Hungarian and Russian gypsy music plus Viennese waltzes played by Boris and Yvgeny, every Thu.–Sat. from 8. **AE, CB, DC, MC, V.**

BARRYMORE'S HIDEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing to the Mike Cossi trio, Mon.–Thu. 7:30–midnight, Fri.–Sat. till 2 a.m. **AE, CB, DC, MC, V.**

COUNTRY CLUB—210 E. 86th St. (879-8400). Elegant, romantic 1940's style supper club featuring dining and dancing to Gerard Carelli and the Country Club Swing Orchestra, Mon.–Sat. from 7:30. Cabaret show every Wed. at 9:30. **AE, DC, MC, V.**

CAFE SOCIETY—915 Broadway at 21st St. (529-8282) Dine and dance every Mon.–Tue. from 8–midnight to Stan Bronstein and the Swing Fever Orchestra. Wed.: Jazz and blues. Thu. 9–11: "Cafe La Cage" featuring celebrity impersonators. Fri.–Sat. live D.J. at 11. **AE, DC, MC, V.**

THE CHINA CLUB—2130 Broadway, bet. 74th–75th Sts. (877-1166). Rock and roll dance club. 7/15: Rico; Shipwrecked Daughters; Pro-Jam with Memphis Soul Review. 7/16: Kevin Brennan; Raw Poets. 7/17: Broc-Lee-Head. 7/21: Hit n Run; Cleavage. **No credit cards.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Belle Epoque restaurant with dancing to the Maxim's 5-Piece Band every Mon.–Wed. from 8, Fri.–Sat. from 9. **L'Omnibus:** Through 9/30: Singer-pianist Mark Nadler with the *Best of Broadway*, Tue.–Thu. from 9–midnight, Fri.–Sat. midnight to 2 a.m. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu. and Sun. from 2:30–11. **AE, V.**

THE SUPPER CLUB—240 W. 47th St. (921-1940). Romantic elegant 40's style club with dining and dancing to the Dayton Selby Trio from 8–10:15, singer Kelly Garrett takes over from 10:15–11:15, followed by Rick Bartlett and the big band sound of the Supper Club Orchestra, every Tue.–Sat. from from 11:15–1 a.m. **The Blue Room:** Through 7/23, Tue.–Thu. from 9–10:30: Ann Hampton Callaway and Charles DeForest. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Every Fri.–Sat. at 6:30, and Sun. at 3: Jazz-singer Blossom Dearie. Through 7/25, Mon.–Sat. at 9 and 11, Sun. at 7: Jim Morris. **AE, MC, V.**

DANNY'S—346 W. 46th St. (265-8133). 7/15, 22: Laurie Kranz. 7/16, 23: Aaron Moroshita. 7/17: Janine Ullyette. 7/18, 25: Jane Fuller. 7/20: Kathrin King Segal. 7/21: Maryanna McConnell. **Piano Bar:** Wed.–Sat. pianist Danny Apolinar. **AE, DC, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 7/15, 22: Baus & Troche; Singer Todd Chelf. 7/16: Tapage A Trois, musical comedy tap revue; Kay Gayner and Mark E. Stephens; Singer Tony C. Avanti. 7/17: Joey & Lee, vaudevillians. 7/18: Singer Stan Lawrence; After Hours Comedy Troupe. 7/19: Sidney Myer; Singer Holly Wood. 7/20: Students of Anna Bernstein, performance class; Brass 'N' Glass, musical duo. 7/21: Singer Meg Flather with Christian Daizey; Singer Deirdre Atkinson. **No credit cards.**

DUPLEX—61 Christopher St. (255-5438). Cabaret piano bar. 7/15: Comic Malpractice. 7/16: Gotham City Improv.; Singer Francoise de Solomiac. 7/17: Singer David Bridges; Singer Jason Culp. 7/18: Singer Susan Darmiento; Variety Show. 7/20: Stars of Tomorrow Summer Showcase. 7/21: *Choices,* alternative soap opera; Paul Scott Goodman. **No credit cards.**

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 7/15: Singer Vanessa Campbell; singer Shane Taylor. 7/16: Mary Foster Conklin; Jennifer Heaney. 7/17: Heidi Mollenhauer and Bobby Peaco; Miss Coco. 7/18: Teri Lynn Paul; Charles Cermele. 7/19: Kanika; *Picking Up The Pieces,* Skip Kennon original revue. 7/20: Steve Hayes; Shelley Clayton. 7/21: Ruby Rims; Cleve Douglass. **No credit cards.**

55 GROVE STREET—55 Grove St. (366-5438). 7/15: Singer Arthur Kirson; Dead Comics Society, improvisational comedy. 7/16: Change of A Dress, improvisational comedy; Scared Scriptless, improvisational comedy. 7/17: Lizz Manners; The MGM Society, musical comedy characterizations. 7/18: Blue Rose; Miss Coco; *Bingo With Flossie,* original comedy play. 7/19: *Bingo With Flossie.* 7/20: *Starting Here, Starting Now,* musical revue. **No credit cards.**

JUDYS—49 W. 44th St. (764-8930). Restaurant-cabaret. 7/16, 23: Richard Catenacci with pianist Bob Egan. 7/20, 27: Laser Karoake. 7/22, 29: Chris Daniels with the Phyllis Grady Trio. **Piano Bar:** Tue.: David Lahm. Wed.–Thu.: Jerry Scott. Fri.: Wendy Domarecki. Music from 8–1 a.m. **AE, MC, V.**

THE RAINBOW ROOM—65th Floor, GE Building, 30 Rockefeller Plaza. (632-5000). Dine and dance to the Rainbow Room Dance Band alternating with Mauricio Smith and Friends, Tue.–Thu. 7:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5–midnight. **Rainbow & Stars:** Elegant cabaret room with a spectacular view. Through 8/29 at 9 and 11:15: *Say It With Music... The Irving Berlin Revue,* starring Kaye Ballard, Liz Callaway, Joe Cocuzzo, Jason Graae, Jay Leonhart, Ron Raines and Fred Wells. 7/19 at 7 and 9: The Music of Time ... Jonathan Schwartz and Friends, featuring radio personality-singer-raconteur Jonathan Schwartz with special guest Barbara Cook. **AE.**

RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). **Cabaret:** Clubby room with *Downtown Madness* featuring Ellen Kaye and Mark Nadler, 7/22 at 7. **AE, CB, DC, MC, V.**

STEVE McGRAW'S—158 W. 72nd St. (595-7400) Cabaret theatre supper club. *Forever Plaid,* Tue.–Fri.at 8, Sat. 7:30 and 10:30, Sun. 3 and 7:30. 7/15, 22 at 10:30: Sharon Douglas. 7/16, 17, 23, 24 at 11: *White Lies,* musical comedy revue. 7/20 at 8: *White Lies*; Michael Winther for EFA at 10:30. 7/21 at 11: Six Women with Brain Death. **AE, DC, MC, V.**

TATOU—151 E. 50th St. (753-1144). 7/18, 25 at 7:30 and 10:30: The Nat Jones Trio. 7/20, 27 at 10:30: Monday Night Live with mc. Rocco Primavera. 7/21 at 11: "Star Cabaret" with K-YZE. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room:** Through 8/1, Tue.–Thu. at 9:30, Fri.–Sat. at 9:30 and 11:30: KT Sullivan. **AE, CB, DC, MC, V.**

BEEKMAN TOWER—3 Mitchell Place, at 49th St. and First Ave. (355-7300). **Top of the Tower:** Piano lounge with spectacular panoramic views of Manhattan. Singer-pianist Robert Mosci plays every Tue.–Thu. from 9–1 a.m., Fri.–Sat. from 9–2 a.m. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Bemelmans Bar:** Through 9/4, Mon.–Fri. 9:30–12:30 a.m.: Singer-pianist-songwriter Kurt Wieting. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). **The Drake Bar:** Singer-songwriter-pianist Jimmy Roberts plays Porter and Gershwin songs plus favorite Broadway show tunes every Tue.– Sat. from 8–midnight. **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel (468-8888). **Lounge:** Singer-pianist Cathy Herndon plays every Tue.–Sat. from 8:30–12:30 a.m. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—119 W. 56th St. (245-5000). **Le Bar Montparnasse:** Every Fri.–Sat. from 9–1 a.m.: Jazz-singer Daryl Sherman. **AE, CB, DC, MC, V.**

PIERRE—2 E. 61st St. (940-8185). **Cafe Pierre:** Pianist-singer Kathleen Landis returns for her seventh consecutive season, Tue.–Sat. from 8–1 a.m. **AE, CB, DC, MC, V.**

U N PLAZA-PARK HYATT—1 United Nations Plaza, at 44th St. (355-3400). **Ambassador Lounge:** Pianist Jeffrey Dawson plays Sun.–Thu. 5:30–12:30 a.m., pianist Andy Wasserman plays Fri.–Sat. 5–9 and Richard Atkins takes over from 9–1 a.m. **AE, CB, DC, MC, V.**

PIANO ROOMS

BRUNO—240 E. 58th St. (688-4190). Northern Italian art-deco restaurant with singer-pianist Danny Nye every Tue.–Fri. from 9–1 a.m., Sat. 9:30–2 a.m. **AE, MC, V.**

CAFE 44—315 W. 44th St. (581-3080). 1930's art deco style continental restaurant. Every Wed.–Sun. from 6–8: Harpist Saori with Kikuki on violin, followed by singer-pianist Priscilla Hood, Wed.–Sat from 8–midnight. Mon.–Tue. from 6–11, singer-pianist Bob Shephard. **AE, MC, V.**

GIAN MARINO ON THE PARK—150 Central Park South (956-6204). Pianist-composer Irving Fields, every Tue.–Sat. from 8–midnight. **AE, DC, MC, V**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425) Mon., Tue. and Thu.: Diana Rogers. Wed.: Clint Hayes. Fri: Alex Johnson. Music from 6–11. **AE, CB, DC, MC, V.**

TATIANA—26 Wooster St., at Grand St.(226-6644). Mediterranean restaurant with Cynthia Crane performing *The Secret Life of a W.A.S.P.*, accompanied by pianist Wes McAfee on Wed. and Thu. from 7–11, and Pete Malinverni on Fri. **AE, DC, MC, V.**

RADIO
HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

WFUV — 90.7 FM
WNCN — 104.3 FM
WNYC — 93.9 FM
WQXR — 96.3 FM; 1560 AM

Wed., July 15

2:00/WNCN—Kraus: Sinfonia in E-Flat; **DeVienne:** Cto. for Flute No. 7 in e.

WQXR—Haydn: Cto. for Cello in D.

3:00/WNCN—Saint-Saëns: *Carnival of the Animals;* **Stanford:** Irish Rhapsody No. 5.

WQXR—Britten: *Young Person's Guide to the Orchestra.*

4:00/WNCN—Chabrier: *Joyeuse Marche;* **Dittersdorf:** Sym. in C; **Strauss:** Festive March in E-Flat.

WQXR—Corelli: Cto. Grosso No. 1 in D.

5:00/WNCN—Handel: *Solomon,* "Arrival of the Queen of Sheba"; **M. Haydn:** Sym. in E-Flat.

WQXR—Lalo: *Le Roi d'Ys,* Ov.

6:00/WNCN—Shostakovich: *Festive Overture;* **J.F. Fasch:** Sinfonia for Strings in A; **C.P.E. Bach:** Sym. No. 2 in E-Flat.

7:00/WNCN—Haydn: Sym. No. 94 in G, "Surprise"; **Dvorák:** Terzetto in C.

WQXR—Dvorák: *Cypresses,* Selections.

8:00/WNCN—"The Caramoor Festival Concerts."

WQXR—Berlioz: *Le Corsaire Overture;* **Strauss:** *Death and Transfiguration.*

9:00/WNCN—Schubert: Sym. No. 8 in b, "Unfinished."

Thu., July 16

2:00/WNCN—Rachmaninoff: Piano Sonata No. 2 in b-flat; **Rameau:** Cto. Grosso No. 6.

WQXR—Hummel: Cto. for Trumpet in E.

3:00/WNCN—Strauss: *Till Eulenspiegel's Merry Pranks;* **M. Haydn:** Sym. No. 23 in D.

WQXR—Offenbach: *Gaîté Parisienne,* Excerpts.

4:00/WNCN—Bernstein: *On the Town,* "Times Square"; **Albinoni:** Cto. for Trumpet in F.

WQXR—Kabalevsky: *Comedians.*

5:00/WNCN—Khachaturian: *Gayne,* "Lezghinka"; **G. Sammartini:** Sinfonia in F; **Macfarren:** *Chevy Chase Overture.*

WQXR—Mendelssohn: *A Midsummer Night's Dream,* Ov.

6:00/WNCN—Godard: Suite: Waltz; **Vivaldi:** Cto. for Violin No. 5 in A, "La Stravaganza"; **Beethoven:** *Coriolan Overture.*

7:00/WNCN—Mendelssohn: *A Midsummer Night's Dream,* Ov.; **Haydn:** Sym. No. 24 in D.

WQXR—"Damrosch Park Concert Series." The Shanghai String Quartet.

8:00/WNCN—Bach: English Suite No. 4 in F; **Liszt:** *Mazeppa.*

WQXR—Ysaë: *Scène au Rouet;* **Saint-Saëns:** Cto. for Piano No. 2 in g.

9:00/WNCN—Copland: *Billy the Kid,* Ballet Suite.

Fri., July 17

2:00/WNCN—Mozart: Divertimento No. 3 in F; **Massenet:** *Manon,* Act II, Scene 1.

WQXR—Debussy: *Children's Corner Suite.*

3:00/WNCN—Sibelius: *Karelia Suite;* **W.F. Bach:** Sym. in D.

WQXR—Haydn: Sym. No. 94 in G, "Surprise."

4:00/WNCN—Falla: *El Amor Brujo,* "Ritual Fire Dance"; **Vivaldi:** Cto. for Two Violins in E-Flat; **Balakirev:** *Islamey,* "Oriental Fantasy."

WQXR—Britten: *Gloriana,* "Courtly Dances."

5:00/WNCN—Franck: Sym. in d; **A. Scarlatti:** Sinfonia No. 4 in e; **Cornelius:** *Barber of Baghdad,* Ov.

WQXR—Weber: *Euryanthe,* Ov.

6:00/WNCN—I. Albeniz: *Asturias;* **Haydn:** Divertimento for Winds No. 23 in F; **Vivaldi:** Cto. for Strings in A.

7:00/WNCN—Janácek: Sinfonietta; **Albinoni:** Cto. for Three Oboes in C; **Mendelssohn:** *The Marriage of Camacho.*

8:00/WNCN—Mozart: Sonata for Two Pianos in D; **Rossini:** String Sonata No. 6 in D.

WQXR—Bach: Toccata and Fugue for Organ in d; **MacDowell:** Cto. for Piano No. 2 in d.

9:00/WNCN—Beethoven: Cto. for Piano No. 5 in E-Flat.

Sat., July 18

10:00 a.m./WNCN—Glazunov: Cto. for Violin in a; **Walton:** *Henry V,* Suite.

WQXR—Grieg: *Peer Gynt,* Suite No. 2; **Mozart:** Trio for Violin, Cello, and Piano in G.

11:00 a.m./WNCN—Wagner: *Tannhaüser,* Ov. and "Venusberg Music"; **Telemann:** *Don Quichotte Suite.*

WQXR—Respighi: *Ancient Airs and Dances,* Suite No. 3.

NOON/WNCN—Debussy: *Prelude to the Afternoon of a Faun;* **Haydn:** String Qt. in D.

WQXR—Berlioz: *Benvenuto Cellini,* Ov.

1:00/WNCN—Tchaikovsky: Serenade for Strings in C.

2:00/WNCN—Vanhal: Cto. for Two Bassoons in F; **Mozart:** Sym. No. 12 in G.

3:00/WNCN—Beethoven: Piano Sonata No. 14 in c-sharp; **Haydn:** String Qt. in A.

4:00/WNCN—Rossini: *Barber of Seville,* "Largo al Factotum"; **Porpora:** Cto. for Cello in G; **W.F. Bach:** Sinfonia in d.

5:00/WNCN—Enesco: Roumanian Rhapsody No. 1 in A; **Handel:** Cto. Grosso No. 3 in G; **Vivaldi:** Cto. for Oboe and Violin in B-Flat.

WQXR—"Music Mountain Chamber Music Series." **Haydn:** Qt. No. 5; **Brahms:** Viola Qnt. in G; **Shostakovich:** Piano Qnt. in g. Soloists: Hilyer, Shanes.

6:00/WNCN—Mozart: Rondo "alla Turca" in A; **Grainger:** *The Warriors.*

7:00/WNCN—Rachmaninoff: Rhapsody on a Theme of Paganini; **Assmayer:** Octet in E-Flat.

9:00/WNCN—Mendelssohn: Cto. for Violin in e.

Sun., July 19

10:00 a.m./WNCN—"Classic Guitar." **Giuliani:** Cto. for Guitar in A; **Diabelli:** Serenade for Flute and Guitar; **Soler:** Fandango.

WNYC—Offenbach: Suite No. 1 for Two Cellos.

WQXR—Rossini: Sonata for Strings No. 6 in D; **Haydn:** Sym. No. 90 in C.

11:00 a.m./WNCN—Kodály: *Háry János,* Suite; **J.C. Bach:** Qnt. in C; **Vivaldi:** Sonata for Two Violins No. 9 in A.

WNYC—Finzi: Clarinet Cto.

NOON/WNCN—Weber: *Invitation to the Dance;* **Dvorák:** *Noon Witch.*

WNYC—Bartók: Cto. for Orchestra; **Sibelius:** *Karelia Suite.*

1:00/WNCN—Chicago Symphony Orchestra. **Webern:** Passacaglia; **Schoenberg:** *Transfigured Night;* **Stravinsky:** *Scherzo Fantastique; Petrouchka.* Conductor: Boulez.

WNYC—Bernstein: Serenade for Violin, String Orch., Harp, and Percussion.

WQXR—Sibelius: Cto. for Violin in d.

2:00/WNYC—New Jersey Symphony Orchestra. **Mozart:** Serenade No. 12; **Brahms:** Serenade No. 1 in D. Conductor: Wolff.

WQXR—Schumann: *Davidsbündlertänze.*

3:00/WNCN—Brahms: Variation on a Theme by Haydn; **Mozart:** Piano Trio No. 6 in C.

4:00/WNCN—Barber: Adagio for Strings; **Bach:** Cto. for Oboe and Violin in d.

5:00/WNCN—Rimsky-Korsakov: *Capriccio Espagnol;* **Paganini:** Centone di Sonate No. 1; **C. Stamitz:** Parthia for Winds in E-Flat.

WQXR—Mahler: Sym. No. 4; **Handel:** *Royal Fireworks Music;* **Beethoven:** Violin Cto.; Sym. No. 6.

6:00/WNCN—Massenet: *Thaïs,* "Meditation"; **Krommer:** Wind Octet in C; **Dvorák:** "Prague Waltzes."

7:00/WNCN—Debussy: *La Mer;* **Haydn:** Cto. for Horn No. 1 in D.

8:00/WQXR—"Sunday Night Opera House." **Puccini:** *Manon Lescaut.* Soloists: Freni, Domingo, Bruson; conductor: Sinopoli; The Philharmonia Orchestra.

9:00/WNCN—Mozart: Sym. No. 40 in g.

Mon., July 20

2:00/WNCN—M. Haydn: Sym. No. 29 in C; **Richter:** Cto. for Trumpet in D.

WQXR—Saint-Saëns: Cto. for Piano No. 1 in D.

3:00/WNCN—Boieldieu: Cto. for Harp in C; **Hasse:** Cto. for Flute and Two Violins in b; **Abel:** Sym. No. 4 in F.

WQXR—Beethoven: Sym. No. 7 in A.

4:00/WNCN—Beethoven: *Fur Elise;* **Boyce:** Ov. No. 10 in F; **Vivaldi:** Cto. for Oboe in C.

WQXR—Tchaikovsky: *Capriccio Italien.*

5:00/WNCN—Stanley: Trumpet Voluntary; **Naudot:** Cto. for Recorder in C; **Nicolai:** *Homecoming of the Exile,* Ov.

WQXR—Mozart: Cto. for Horn No. 3 in E-Flat.

6:00/WNCN—Kreisler: *Liebesfreud;* **Molter:** Cto. for Trumpet No. 3 in D; **Vivaldi:** Cto. for Flute No. 1 in F, "La Tempesta di Mare."

7:00/WNCN—Beethoven: Piano Sonata No. 23 in f; **Haydn:** String Qt. in E-Flat, "Joke"; **Handel:** Cto. for Oboe No. 2a in B-Flat.

WQXR—Debussy: *Petite Suite.*

8:00/WNCN—Mozart: Piano Sonata No. 12 in F; **Bach:** Cto. for Oboe in F; **Mendelssohn:** Trumpet Ov.

WNYC—Copland: *Three Latin American Sketches.*

9:00/WNCN—Strauss: *Also Sprach Zarathustra.*

WQXR—Brahms: Sym. No. 1 in c; **Ravel:** *Gaspard de la Nuit;* **Mozart:** Cto. for Violin No. 2 in D.

Tue., July 21

2:00/WNCN—Mozart: Cto. for Flute No. 2 in D; **Haydn:** Piano Sonata No. 60 in C; **Vivaldi:** Cto. for Violin No. 2 in e, "La Stravaganza."

WQXR—Schumann: Five Pieces for Cello and Piano.

3:00/WNCN—Respighi: *Ancient Airs and Dances,* Suite No. 1; **Clementi:** Piano Sonata in E-Flat; **Telemann:** Cto. for Oboe in d.

WQXR—Sibelius: *Scènes Historiques,* Suite.

4:00/WNCN—Chabrier: *España;* **Parry:** *Birds,* "Bridal March"; **Vivaldi:** Cto. for Oboe in D.

WQXR—Vivaldi: Cto. for Two Cellos in g.

5:00/WNCN—Bach: *The Well-Tempered Clavier,* Book 1: Prelude and Fugue in C; **Durante:** Cto. for Strings, "La Pazzia"; **Telemann:** Recorder Sonata in F.

WQXR—Enesco: Roumanian Rhapsody.

6:00/WNCN—Mendelssohn: *Spring Song;* **Vivaldi:** Cto. No. 6 in C, "Il Piacere"; **Handel:** Fantasia in c.

7:00/WNCN—Weber: *Der Freischütz;* **Mozart:** Sym. No. 35 in D, "Haffner"; **Heinichen:** Cto. for Four Recorders.

WQXR—Mozart: Qt. for Strings No. 19 in C, "Dissonant."

8:00/WNCN—Quantz: Cto. for Flute in G.

WNYC—Tippett: Piano Sonata No. 1.

9:00/WNCN—Sibelius: Sym. No. 2 in D.

WQXR—Brahms: *Tragic Overture.*

TELEVISION HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

2 WCBS
4 WNBC
5 WNYW
7 WABC
9 WWOR
11 WPIX
13 WNET
21 WLIW
31 WNYC
49 WEDW
50 WNJM
55 WLIG
AMC American Movie Classics
A-E Arts & Entertainment
BET Black Entertainment Television
BRV Bravo
CNN Cable News Network
MAX Cinemax
CUNY City University Television
CC Comedy Central
CRO Crosswalks
TDC The Discovery Channel
DIS The Disney Channel
ESPN ESPN
FAM The Family Channel
HBO Home Box Office
TLC The Learning Channel
LIFE Lifetime
MSG Madison Square Garden Network
TMC The Movie Channel
MTV Music Television
TNN The Nashville Network
NICK Nickelodeon
SHO Showtime
SC Sportschannel
TBS Turner Broadcasting System
TNT Turner Network Television
USA USA Network
VH1 VH1

WED., JULY 15

4:00 p.m.
CRO 1992 Democratic National Convention. Crosswalks, New York City's municipal-access station, offers seven continuous hours of convention coverage both today and Thursday (also starting at **4:00 p.m.**), including a variety of left-of-center looks at the political process in New York.

5:00
CNN Larry King Live. King, broadcasting from New York and at a special time, interviews Ann Richards, governor of Texas and the chairwoman of the ongoing Democratic National Convention. (1 hr.)

8:00
11 The Enforcer (1976). Being paired with a female cop is not high on the list of Dirty Harry Callahan's favorite things. Clint Eastwood, of course, is Dirty Harry; Tyne Daly is his partner. Together they try to keep a group of subversive sorts from wrecking San Francisco. Dumb, fun. (2 hrs.)

13 49 1992 Democratic National Convention. Live coverage from Madison Square Garden and the surrounding area. Robert MacNeil and Jim Lehrer lead the three-hour report. As for the networks: **2**, **4**, and **7** all plan to join the fray tonight at **10:00.**

MSG Triple-A All-Star Game. The major-league baseball stars just got to have their night in the bright lights; here's a chance for the next wave. Live from Richmond, Virginia.

9:00
AMC Spartacus (1960). The recently restored epic, Stanley Kubrick's violent and witty big-Hollywood bash. Ostensibly, the movie is a celebration of the slave revolt led by the gladiator Spartacus (Douglas) near the end of the Roman Republic, but the British actors playing the Romans—Laurence Olivier, Charles Laughton, Peter Ustinov—walk away with the show. Written by Dalton Trumbo, who adapted Howard Fast's novel. (3 hrs. 30 min.)

USA Body Language. Somebody, somewhere, actually thought up this idea and got paid for it: A recently promoted businesswoman (Heather Locklear) hires a secretary (Linda Purl) who flunked executive training. There's resentment, anger, and, ultimately, revenge. (2 hrs.)

10:40
21 Imus in the Evening. Anybody who'd guessed that motor-mouthed disc jockey Don Imus might play a big part in shaping this year's presidential election might have been quarantined, but he or she would have been right. Here's a one-hour profile of the phenomenally popular drive-time kibitzer.

12:30 a.m.
13 . . . Talking With David Frost. The interviewee is Robin Williams, the extremely gifted comic and actor who leapt into public view via *Mork and Mindy* and has since involved himself in numerous films as well as a Lincoln Center stage production of *Waiting for Godot*. (1 hr.)

THU., JULY 16

8:00 p.m.
13 49 1992 Democratic National Convention. Three hours of live coverage on this, the final night of Bill Clinton's big party. The network schedule looks like this: **2** and **7** will show two hours of the convention, starting at **9:00; 4** goes on the air at **9:30.**

9:00
TMC Thelma and Louise (1991). An exciting and fun adventure movie in which Geena Davis, a repressed housewife, and Susan Sarandon, a bored waitress, hit the road. They want freedom, and in the most devastating way, they find it. Written by Callie Khouri, directed by Ridley Scott, and with good performances by Brad Pitt, Christopher McDonald, and Harvey Keitel. (2 hrs. 15 min.) Also shown Sunday at **9:00 p.m.** on **SHO**.

10:00
TNT The first two of John Ford's great cavalry trilogy, shown, for some reason, in reverse order. In **She Wore a Yellow Ribbon** (1949), stoic John Wayne doesn't want to let go the reins as a cavalry officer. A vivid piece of filmmaking; with John Agar, Joanne Dru. At **12:15 a.m., Fort Apache** (1948), starring Henry Fonda as a severe colonel who loses the respect of his men and ignores frontier fighter John Wayne's good advice. (2 hrs. 45 min.)

TDC Sharks: Hunters of the Seas. This one-hour program, part of "Shark Week '92: They're Back," explores whether sharks are truly the maneaters we think they are. We're told that while the tiger shark (a "trash can with fins") is responsible for some fatalities, few of the 370 species of the shark will actually attack man.

FRI., JULY 17

6:30 p.m.
MAX The Witches (1990). Director Nicolas Roeg's fantasy in which Anjelica Huston plays the Grand High Witch, who wants to turn all of Britain's children into mice. Based on the novel by Roald Dahl; with Mai Zetterling, Jasen Fisher, Rowan Atkinson, and special effects by Jim Henson. (1 hr. 30 min.)

7:00
AMC A Foreign Affair (1948). A comedy about a congresswoman investigating GI morale in postwar Berlin and pursuing a U.S. Army captain who is chasing a Nazi siren. Surprisingly funny, with memorable performances by Jean Arthur, Marlene Dietrich, and John Lund. Directed by Billy Wilder. (2 hrs.) Also shown Saturday at **9:45 a.m.**

FAM Batman (1966). Adam West and Burt Ward star as the Caped Crusader and sidekick Robin in this hurried movie version of the hit TV series. Despite the efforts of all the regular villains—Cesar Romero, Lee Meriwether, Burgess Meredith, Frank Gorshin (the Joker, Catwoman, the Penguin, and the Riddler, respectively)—the film never achieves the panache of the series. (2 hrs.)

8:00
2 Burt Reynolds's Conversations With . . . Reynolds, playing talk-show host, gathers four of country music's leading men for conversation about their personal lives and careers: Vince Gill, Randy Travis, Alan Jackson, and old reliable George Jones. (1 hr.)

9:00
A-E Water Wars: Good as Gold. A one-hour special with host Bill Kurtis about the most unspectacular but most precious natural resource. With the American West in the grip of a long-lasting drought, this program explores the struggles between those who have the water and those who need it, and how the two groups work out their differences. (Hint: As Mark Twain said, "Whiskey's for drinking, water's for fighting over.") (1 hr.)

10:00
13 49 Ray Charles: The Genius of Soul. A one-hour survey of the life of the musical great. On the personal side, there's a look at the bushel of tragedies that have befallen Charles, including the glaucoma that eventually blinded him. To illustrate Charles's musical innovation, there are performance clips, archival footage, and interviews with the likes of Willie Nelson and Dizzy Gillespie. (1 hr.)

11:30
TBS Real Genius (1985). Martha Coolidge's pleasant, loose-limbed slapstick comedy. William Atherton is the corrupt physics professor who exploits his brilliant students to benefit the CIA; Val Kilmer is the prankish young genius who introduces his fellow prodigies to sex and foils the professor. (2 hrs.)

MIDNIGHT
HBO Sandra After Dark. The debut of a walk-on-the-wild-side special in which Sandra Bernhard peeks into Hollywood's darkest corners. For adults only, we're warned; including appearances by Roseanne and Tom Arnold and Sofia Coppola. (1 hr.)

SAT., JULY 18

10:00 a.m.
7 British Open Golf Championship. The third round of the revered tournament, live from Muirfield, Scotland. Ian Baker-Finch attempts to defend his crown. The final round will begin at **9:30 a.m.** on Sunday.

2:00 p.m.
13 National Geographic Special—"Splendid Stones." This is probably as close as most of us will ever get to England's crown jewels, a batch of Fabergé eggs, and Paloma Picasso's latest pieces for Tiffany's. (1 hr.)

7:00
13 National Audubon Society Special—"Danger at the Beach." Ted Danson is the host of this hour-long look at the ever-burgeoning dangers facing our coastal waters.

8:00
2 Fourth Story. A two-hour thriller starring Mark Harmon as a private eye who takes on a case for knockout Mimi Rogers, whose husband is missing. The husband, whose dealings prove to be shady, turns up dead, and Harmon and Rogers are considered suspects (they've fallen in love along the way). With Cliff DeYoung as the dead man and M. Emmet Walsh as Harmon's partner.

13 Death in Venice (1971). Luchino Visconti's adaptation of Thomas Mann's novel transforms Mann's author-hero, Aschenbach, into a great composer modeled after Gustav Mahler (the *adagietto* from the Fifth Symphony is used throughout) who falls in love with a beautiful teenage boy in pre–World War I Venice. A lavish, almost suffocating film. With Dirk Bogarde and Bjorn Andresen. (2 hrs. 10 min.)

55 Educating Rita (1983). Michael Caine is wonderful as a weary, alcoholic English professor who is awakened by a working-class student with an unappeasable hunger for literature. As the student, Julie Walters is even better than Caine. (2 hrs.)

A-E Jabberwocky (1977). A British Middle Ages satire starring Michael Palin and directed by Terry Gilliam (both from the comedy group Monty Python) about a cloddish hero who fights a monster terrorizing the land. Sometimes hilarious, often just painfully infantile. (2 hrs.) See Sunday at **8:00 p.m.** for more, better Monty Python.

8:30

BRV **Rope** (1948). A creepy Hitchcock film in which two friends kill a third just for kicks, then dare yet more friends to figure out what happened. Unusual even for Hitchcock in its pacing, and full of quirky moments. With James Stewart, Farley Granger, John Dall. (1 hr. 30 min.)

10:00

HBO **HBO Boxing.** A live doubleheader, beginning with a bout for the IBF welterweight crown between champ Rafael Pineda (26-1, 24 KOs) and former lightweight champ Pernell Whitaker (28-1, 13 KOs). Then, undefeated heavyweight Riddick Bowe (30-0, 26 KOs) takes on Pierre Coetzer (38-2, 26 KOs) for the right—theoretically at least—to fight heavyweight champ Evander Holyfield.

SHO **Martin Mull: Talent Takes a Holiday.** Mull is the host of an hour-long spoof of variety shows, which includes whistlers, semi-clad dancing girls, and Penn and Teller.

10:10

13 **The Power and the Glory** (1933). You're not alone if you see this film, which was scripted by Preston Sturges, as a blueprint for *Citizen Kane*. Spencer Tracy plays the razor-edged industrialist who pulled himself way up from his bootstraps. With Colleen Moore, Ralph Morgan. (1 hr. 20 min.)

11:30

13 **Alive TV—"Looking for Langston."** British filmmaker Isaac Julien's tribute to Langston Hughes, the poet and writer who epitomized the Harlem Renaissance of the twenties. (30 min.)

2:00 a.m.

TNT **Shadow of a Doubt** (1943). Deliciously off-kilter middle America is the real star of this Hitchcock thriller, in which young Teresa Wright realizes that her beloved Uncle Charley (Joseph Cotten), who's visiting from out of town, is really the murderer who has most of the country scared to death. (2 hrs. 15 min.)

SUN., JULY 19

9:30 a.m.

7 **British Open Golf Championship.** Live coverage of the final round of the 121st British Open, a tournament like no other.

10:35 a.m.

TBS ***Bustin' Loose*** (1981). Richard Pryor, a sneaky-mean ex-con, and Cicely Tyson, a high-minded teacher, chaperone a bunch of variously disturbed, unmanageable, and irritating little kids across the country. Pryor is incandescently funny, and Tyson is a warm, heartfelt presence. (2 hrs.)

1:00 p.m.

13 **16 Days of Glory: Seoul '88.** The latest installment of Olympic films by Bud Greenspan, who's been called the Michelangelo of sports filmmaking. All three parts are shown here, portraying plenty of victory but, more impressively, the struggle and sacrifice necessary to merely compete. (3 hrs.)

2:00

A-E **The Jungle Book** (1942). The live-action version of the Rudyard Kipling fantasy classic, starring Sabu as the boy raised by wolves. Zoltan Korda directed; with Joseph Calleia and Rosemary DeCamp. (2 hrs.)

3:00

5 **The Verdict** (1982). A tense, fulfilling courtroom picture starring Paul Newman as a down-and-out lawyer who redeems himself by representing two poor clients in a negligence suit. Written by David Mamet, directed by Sidney Lumet. (2 hrs. 30 min.)

6:00

13 **Cyrano de Bergerac** (1950). An early triumph for the late Jose Ferrer, starring as the comic, tragic, long-nosed love hero of Edmond Rostand's hearty play. (2 hrs.)

7:00

AMC A pair of films starring Montgomery Clift—one from before his left profile was damaged in a car accident, and one after. First, **The Big Lift** (1950), chronicling the Allied derring-do that kept Berlin from Russia's clutches. Besides Clift and Paul Douglas, most of the actors are either German locals or military men. At **9:00, Freud** (1962), John Huston's excellent portrait of the young doctor and his revolutionary methods. During the shooting of this film, Clift had surgery on both eyes to have cataracts removed. With Susannah York, Larry Parks, David McCallum. (2 hrs. 30 min.)

7:30

9 **Klute** (1971). Jane Fonda is the confident, high-class call girl threatened by a psychotic client; she gives a remarkable, Oscar-winning performance (her first). The movie is a conventional thriller embellished with well-drawn characters and executed with extraordinary intelligence. Co-starring Roy Scheider as an evil pimp and Donald Sutherland as the upright cop. Directed by Alan J. Pakula. (2 hrs.)

8:00

31 **Mr. Robinson Crusoe** (1932). Douglas Fairbanks the elder plays a sporting fellow who bets that he can make like Robinson Crusoe and get by on a South Seas island. A leisurely, satisfying romp. (1 hr. 30 min.)

A-E **Monty Python and the Holy Grail** (1974). A thoroughly absurd Middle Ages comedy from the Monty Python troupe, chronicling with great creative license how King Arthur assembled his Knights of the Roundtable and pursued the Holy Grail. Recklessly uneven but often mirthful. With John Cleese, Graham Chapman, Eric Idle, Terry Jones, Michael Palin, Terry Gilliam. (2 hrs.)

9:00

7 **Crossing Delancey** (1988). Izzy Grossman (Amy Irving) has a good life managing a New York bookstore, but her grandmother, Bubbie (Reizl Bozyk), is tired of seeing her unmarried and helps set Izzy up with Sam the pickle man (Peter Riegert). Not as flavorful as it might have been, the movie still has some charm. Adapted by Susan Sandler from her play; directed by Joan Micklin Silver. (2 hrs.)

13 **Portrait of a Marriage.** The first installment of a three-part *Masterpiece Theatre* series based on Nigel Nicolson's account of the marriage of his parents—the writer Vita Sackville-West and diplomat Harold Nicolson. Five years into their marriage, Vita commences an affair with her friend Violet Keppel and deserts her husband, at least temporarily. With Janet McTeer, David Haig, and Cathryn Harrison. (1 hr. 30 min.) Also shown at **10:00** on 49 and at **11:00** on 21.

9:30

DIS **Martin and Lewis: Their Golden Age of Comedy.** The three-part retrospective series on the comedy team concludes with "Jerry . . . Alone at the Top." After the 1956 breakup of Dean Martin and Jerry Lewis, the latter went on to a very successful TV career. Included here is a clip from Lewis's 1976 telethon, on which, much to his surprise, he was reunited with Martin after twenty years. (1 hr.)

10:30

13 **Richard Stoltzman and Friends.** The clarinetist covers a lot of territory here, performing works by Johann Sebastian Bach, Charlie Parker, and Ornette Coleman. (30 min.)

11:00

13 **Independent Focus.** Four short films: "Stigmata," about substance abuse and recovery programs; "Land Where My Fathers Died," about a woman's reunion with her alcoholic father; "The Room," which follows a boy from a dysfunctional family as he sets out on his own; and "Knowing Her Place," about an East Indian–American woman's struggle with "cultural schizophrenia." (2 hrs.)

12:05 a.m.

4 **Broadcast: New York.** The award-winning news magazine, a sort of *60 Minutes* for New York State, has found a new station and time slot after being unceremoniously booted from WNYW. (30 min.)

MON., JULY 20

8:00 p.m.

5 **Star Trek II: The Wrath of Khan** (1982). Director Nicholas Meyer camped up the material enough to make it marginally enjoyable. The story is the same—the world is about to come to an end—but the scintillating group of players is back: William Shatner, Leonard Nimoy, DeForest Kelley, James Doohan, George Takei, and Nichelle Nichols. And there's a ripely absurd performance by Ricardo Montalban as the maleficent Kahn. (2 hrs.)

13 **Hollywood: The Golden Years.** The first two segments of a six-part BBC series. In "Birth of a Titan," Fred Astaire, Ginger Rogers, and others recall the heady early days of RKO Radio Pictures, a studio that eventually produced *Flying Down to Rio*, the first pairing of Astaire and Rogers. "Let's Face the Music and Dance" continues with those two dancers and includes an interview with choreographer Hermes Pan. (2 hrs.)

31 **Perspectives on Twentieth-Century Architecture.** Tonight the series examines the life and work of Ralph Erskine, the British-born architect who has established himself in Sweden, often involving his clients in the design process, working toward a populist architecture. (1 hr.)

BRV **Days of Heaven** (1978). Terrence Malick's atmospheric drama, set in turn-of-the-century Texas, about a makeshift family of urban poor (Richard Gere, Brooke Adams, and Linda Manz) and the wealthy farmer (Sam Shepard) who hires them. Though the film has extraordinary, ambitious cinematography, it seems cool and emotionally uncentered, largely due to Malick's thin script. (2 hrs.)

9:30

7 **Clint Eastwood on Westerns.** A half-hour look at how Westerns are made and how Eastwood has remained such an enduring star. He lets a camera follow him around while he films *Unforgiven*, which also stars Gene Hackman, Morgan Freeman, and Richard Harris.

HBO **Marilyn: The Last Interview.** A new half-hour special built around an audio interview Marilyn Monroe gave to *Life* magazine's Richard Meryman, whose article came out two days before Monroe died. She talks about the Kennedys, fame, and life as a sex symbol: "That's the trouble, a sex symbol becomes a thing—I hate being a thing."

10:00

7 **Human Target.** In the preview episode of this action series, Rick Springfield stars as Christopher Chance, a decoy-for-hire who makes up for a rocky past by impersonating innocent people who are in danger. (1 hr.)

13 49 **P.O.V.—"A Season in Hell."** A one-hour film, shot over three years, that follows a young Kentucky woman and her struggle with anorexia and bulimia.

MIDNIGHT

TNT **Brainstorm** (1983). Plenty of thrills but not much sense in this science-fiction potboiler about a helmet that transfers any experience—eating, sex, death, you name it—from one person to another. Louise Fletcher gives a full-bodied performance as a passionately committed scientist. (2 hrs. 15 min.)

TUE., JULY 21

8:00 p.m.

5 **The Adventures of Robin Hood** (1938). One of the top Errol Flynn swashbucklers. The familiar tale, as directed by Michael Curtiz and William Keighley, is full of humor, romance, and rousing duels, and is not dated one bit. With Olivia de Havilland, Claude Rains, Alan Hale, Basil Rathbone, and Melville Cooper. (2 hrs.)

13 **Nova—"What Smells?"** A look at the complicated, intriguing sense of smell. (1 hr.)

9:00

13 **Edge.** An encore performance of the inventive magazine series that's been discontinued. Tonight, a look at the rehabilitation of Pee-wee Herman, the popularity of heavy metal, and the "blurbing" of America. (1 hr.)

21 **Longtime Companion** (1990). Gay friends and lovers living and dying through the eighties. Written by Craig Lucas and directed by Norman René, the movie is an attempt to re-create a casual, neutral, day-by-day actuality wherein a hedonistic community becomes a therapeutic community. (2 hrs.)

A-E **New Orleans Live!** A two-part music special beginning with "Roots 'n' Rock," an hour's worth of rock and blues performed by the Neville Brothers, Leon Russell, Los Lobos, and others. And then, "An Evening With Wynton Marsalis," in which the trumpeter pays tribute to Louis Armstrong, accompanied by Doc Cheatham, Ruby Braff, and Ellis Marsalis, Wynton's father. (2 hrs.)

LIFE **Getting Up and Going Home.** A new drama about one man's search for true love, starring Tom Skerritt, Blythe Danner, Julianne Phillips, and Roma Downey. (2 hrs.)

10:00

13 **Listening to America With Bill Moyers.** "And Justice for All," tonight's installment of Moyers's election-year series, looks at our overburdened, often compromised justice system. Among the jurists that Moyers has assembled to discuss the issues are New York State chief justice Sol Wachtler and U.S. solicitor general Kenneth Starr. (1 hr.)

TOWN AND COUNTRY PROPERTIES

Town And Country Properties is a weekly feature. **Special rates effective with the January 6, 1992 issue:** $34.00 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at $495 per inch, one-time insertion. Certified check or money order must accompany copy and be received by Tuesday for the issue on sale the next Monday. Phone orders accepted only with American Express, MasterCard or Visa. Deadline for line listings is Tuesday at 5pm for the issue on sale the next Monday. **Contact Iris Agar for information and billing procedures.** All ads accepted at the discretion of the publisher. Write **Town And Country Properties** Department, **New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001 or call 212-643-6500.**

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I'm Ready—To share love, life and children with a Jewish man, 36-40s, who's successful, creative and highly motivated, generous, and enjoys being physically fit and exploring ideas. I'm 38, Jewish, a Manhattan entrepreneur, 5'5", slender, pretty. I enjoy the country, music/arts, travel, business, bicycling, tennis - want to learn golf - dinner out or cooking in with friends. Love to curl up with a good book - or somebody who's read one. Nonsmoker, photo, phone please. 3488 ✉

The Essentials:—Warmth. Humor. Integrity. Chemistry. I'm 36, a successful Jewish professional, pretty, passionate, athletic, with a great figure. I love the outdoors, travel, music, the people in my life, and much more. Needed: one male counterpart - for keeps. Photo please. 8464 ✉☎

Handsome, Fit, Successful—Therapist/sports psychologist, Jewish, 42, with style, substance, patience, loyalty; theater to working out. Seeks beautiful, compassionate woman for best friend and lover for life, 27-38. Note/photo/phone. 3493 ✉☎

Eager To Share Happiness—Compassionate, attractive, elegant, athletic, 5'6", slim, Jewish (nonreligious), Ivy-educated, child welfare attorney seeks intelligent (36-46), caring, professionally established man with integrity, solid values and sense of humor. I'm a divorced mother - young-looking 39. Note/photo/phone. 6276 ✉

MD, 33, Tall, Cute—Successful, with sense of humor, wonder and personal honor, seeks sexy Jewish female, 21-36. Note/photo. 3484 ✉

Sensitive, Caring—This warm, nonsmoking, nonreligious (Jewish background), very successful businessman is looking for a special woman. Someone to share beautiful country living and the good times in NYC. I have been married (children on their own) and, up until recently, involved. I am a sensual, passionate person with a good sense of humor, accepting and supportive, and need the same in a woman. I am healthy, a young 55, and have a wide range of interests from antiquing to zebras (what else starts with Z?). (I do watch PBS.) I hope you are between 38-50, healthy, attractive, and think we should meet. Send note, recent photo: POB 140, NY, NY 10012.

Handsome, 43-Year-Old MD—Slender, fit, extremely caring and sensitive - seeks slender, sensuous female, 25-35, for friendship and lasting romance. Photo/phone/note. 6248 ✉☎

Shapely, Sweet, Sexy—Jewish lady seeks man in 60s: sophisticated, sensitive and successful. For involvement. 6242 ✉☎

Tall Blond—Early 30s, very attractive female, athletic, good sense of humor. Have been working on career, now ready for healthy relationship. If you are a man who's got your professional life together and are looking for fun, companionship, and possibly love - please contact. Send photo/note/phone (looks not most important) - I will reciprocate. No drugs, no smoking please. 6284 ✉

White Female—31, lover of music, books, all things Irish, equally at home at Lincoln Center and Maine, seeks male: 30-40, humorous, and with a sense of perspective and self. Letter/phone. 8471 ✉☎

Great To Look At—Academic, divorced woman, 40-something, slim and elegant, cosmopolitan, vibrant and honest - would love to fall in love with you. Please be about my age, passionate about life, successful in what you do, urbane and refined but also at ease in the country. Could you fall in love again? 8479 ✉☎

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Tall, Bearded, Witty Gentleman—40, Jewish, pin-striped, intuitive and marriageable, who enjoys jazz, ballet and yoga - seeks relationship with brainy, elegant, personable, centered, athletic woman with great legs. CT/NY. Photo. 6259 ✉☎

Undiscovered White Knight—A charming, loving, compassionate, high-level CEO, with good looks, sense of humor and values - tall, fit, 39, passion for fitness, romance, 101.9, culture - seeks inspiration with lady of depth, to 38, sincere, 5'7" plus, for forever. Photo essential. 3510 ✉

Mostly Mozart Plus Me—Makes life worth living. This lovely, hazel-eyed, luminescent, literate lady would love to make music forever with a self-aware, communicative, loving man of warmth and depth, 42-57. 8427 ✉☎

Substantial Workaholic Designer—60, seeks an unconventional, stable, slim female friend/lover. 3489 ✉☎

The Little Prince Seeks—Potential princess to live happily ever after. Worldly, romantic, attractive, humorous, adventurous, loving father, Jewish, 50 (looks 30s), nonsmoker, successful business owner - with eclectic interests in theater, opera, racquetball, fine wine/food, piloting my plane. Should be petite (under 5'2"), very attractive, worthy of sharing unique domain. Photo/letter. 3490 ✉☎

Petite Scorpio Woman—Seeks her teddy bear. I've got a zest for life and love to travel. I'm a very pretty and shapely 42. You are kind, success-oriented, any age under 52, and preferably tall. Broad shoulders a plus. Most important though, is that you respect women and have had a loving family life. RSVP to find a very nice package awaiting you. Phone/photo necessary. No smokers. 8435 ✉☎

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Shy Jewish Male—27, 6'2", 190 lbs. Enjoy romantic nights and good conversation. Looking for intelligent woman who can make me think as well as laugh. No drugs. Photo/letter/phone. 6102 ✉

Ad Man, Designer—59, 5'10", European-born, divorced, with diverse interests - would like to meet an attractive, independent, active woman, with sense of humor (and the absurd), late 40s-early 50s. Photo and note a must. 3483 ✉

Woman Of Substance—44, 5'2", slim and fetching, bright, warm, compassionate, excellent cook, in creative line of work - seeks accomplished, serious man, to 50s, for life's partner. Letter/phone. 8429 ✉

Sweet Gal Sought—Who's fun, bright and pretty, slender, under 32, for this good-looking, fit, sincere, 35, 5'8", Jewish professional gent. Note/photo. 3485 ✉

Out Of Your Dreams, Into My Heart—Meet one-of-a-kind Jewish female, mid 30s, most attractive, bubbley, shapely professional, varied interests, seeks professional, single Jewish male, 34-44, integrity. No drugs. Commitment-minded. Photo. 1601 ✉

60-Year-Old, Successful Professional—Seeks relationship with younger, beautiful woman to share in the pursuit of everlasting youth and fulfillment. Note/photo. 8440 ✉

Young 66—Divorced, cultured gentleman, self-employed, 6'1", 165 lbs, sensitive, strong and loving. Loves to dance and romance. Resides upper East Side. Seeks attractive, tall, thin white female, 40-50 years. Send photo/note. 8412 ✉

Can You Handle A Challenge?—Dare to join me in a fast-paced life style that includes restaurants, theater and movies, as well as travel to my homes in Florida and LA, or chauffeured drives from my Upper East Side townhouse. I'm looking for a beautiful and accomplished woman, 19-45, for companionship, fun and stimulation. I'm a controversial publisher with his own adult television show and a reputation that's much wilder than my often conservative reality. No photo, no response. 8487 ✉

I Pledge—To expand your consciousness, tickle your funny bone, lower your blood pressure and eliminate cliches. Artist guy - own business too - 42, 5'8", slim, handsome, out-of-the-ordinary, modest, seeks intelligent beauty, 28-36, for love only. Note/photo a must. 6287 ✉

Beloved: Find Me Already!—Magical, spiritual, sensual, self-realized, Jewish PhD. Artistic, giving, gracious and truly beautiful. Questing spiritual, accomplished man, 47-59, for joyous co-evolution. Photo please. 6262 ✉

Handsome, 6'—Industrial professional, NYC based - healthy, never married, 36, from Calcutta, with normal outlook towards life. Looking for good-looking young lady of a similar nature - for marriage. Photo/phone. 6173 ✉ ☎

German Executive—40 years, 5'9", slender, financially secure, frequently in NYC. Looking for an attractive, buxom woman for fun, dining, disco, musicals - hopefully relationship. Must travel to other cities or Europe occasionally. Photo/note. 6144 ✉

Easygoing, Nonsmoking Italian Male—27, athletic and successful - seeks attractive woman, 22-30, sunny personality. Note/photo/phone. 8438 ✉

Gay Female Sought—By handsome, healthy, happy, gay white male, as counterpart - as a positive addition to our lives. Family-oriented. Italian a plus. 6252 ✉

Green-Eyed Beauty—Upbeat, energetic, fit, young 35, 5'5", auburn hair - seeks tall, good-looking, outgoing, professional, athletic male, 30-45, who enjoys winding down with long bike rides after work and relaxing dinners. Photo please. 8463 ✉

Just Turned 32—Bright, honest professional man, Jewish - nonreligious, seeks warm, discerning woman for relationship. Sense of humor is a must. 6239 ✉

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As featured on Dr. Ruth, Geraldo, Joan Lunden, Fox News - & the only matchmaker in the northeast recommended by Cosmo (Jun 91).

Are you someone special who isn't meeting that special someone? Don't be discouraged. If you are successful, sincere, emotionally mature and ready for a permanent relationship, please consult with me. In the most confidential, personal way, I will introduce you to the someone special you've been looking for.

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Love Is The Strongest—Of all human emotions - precious, rare and hard to find. Spunky, bright, playful, young-looking, divorced, Jewish (nonreligious) woman, 42, (looks mid 30s), would like to meet an honest, easygoing, sincere man who's fun to be with, has varied interests and a good sense of humor for a lasting relationship. Photo appreciated. 6249 ✉ ☎

Nassau County—Successful business owner, Jewish, male, 47, 6', in shape, educated, young at heart, with lots of toys, seeks classy, beautiful, thin female, 35-44, to share a good life together. Photo essential. 8447 ✉

Cupid's Stupid If He Misses Me!—Attractive, shapely, petite, green-eyed professional, 39, needs one terrific guy. Convince me! RSVP with photo. 3455 ✉

Handsome Exec—45, CT resident - Westchester business; down-to-earth, nonsmoking Jewish gentleman. Seeks lovely lady to share it all. Enjoys movies, theater, sports. Looking forward to your response. Note/phone and photo. 6250 ✉

Woman, 5'10", Blue-Eyed Blond—Smiling, slender and successful, 42, owns business. Seeks warm, ethical man, 35-50, who, like me, is financially and emotionally stable. Hamptons/NYC. 6189 ✉

Resident Of Toronto—Jewish attorney, Canadian, single, 49, 5'10", 160 lbs, brown hair, blue eyes, handsome, refined, down-to-earth, fit, youthful, successful, good-humored, nonsmoker, nondancer. Frequently visits NY for long weekends - enjoys art galleries, theater, dining, travel. Seeks attractive, interesting female with whom to enjoy the city and whatever may develop in the future. 1854 ✉

A Honey Of A Blond—Pretty, slim, bright, warm, laughing green-eyed blond - seeks special Jewish man, 38-48, for love and laughter. Photo please. 3500 ✉

Fit, Forthright, Forty-Nineish Father—Favors fervent femme fatale of forefathers' faith for fulgent, fun-filled, full-fledged future. Foto. 8442 ✉

Constantly Confounding Female—Seeks nonsmoker, 40-55, who honestly likes himself and women, pays careful attention, and wants to play and work hard. I am a joyous, quick-witted, smiling, sparkle-eyed blond, good-looking and sensuous, serious but unassuming. I have high energy, can be high class or low-down. Seeking a cool match to light our fire. Phone/photo/pheelings. 3479 ✉

Wanted: Real Person—(Male) by beautiful, slender, talented woman, 50 going on 30. Photo please. 8426 ✉

I'm The Type—Blind dates wouldn't mind going out with again. Well-educated, petite, cute, and only 24. You're fit, well-educted (Ivy a plus), serious about where you're going in life, and ready for a solid relationship. 8476 ✉ ☎

Prince Of Toads—Warm, handsome, genuine, 40-year-old professional seeks kind, pretty woman, with gentle nature, easy smile and hearty spirit, for enduring relationship. Note/photo. 6238 ✉

Male, 37, Seeks Full-Figured Woman—Are you also warm and attractive? Then I would love to hear from you. 8428 ✉

Interesting And Interested Woman—Sought by gentle, romantic, confident, whimsical, traveled man who is there for you rain or shine. Upper 40s to upper 50s. Nonsmoker. Photo please. 6255 ✉

Attractive Black Female—48, seeks special man for lifetime happiness. Phone/photo. 8444 ✉

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STRICTLY PERSONALS

Shocking!—41-year-old Jewish female battery needs recharging. White collar, creative, brainy, beautiful, solvent. Enjoys country/city, arts, film. Desires nonsmoking professional live wire, to age 50. Be smart, sane, successful, sparky and Eveready. Note, recent photo. 8430 ✉

Tall, Handsome CEO—38, bright, athletic, incurably romantic, seeks the woman of his dreams. She is smart, self-assured, career-oriented, Jewish, extremely attractive, and 5'4" plus. Write soon - I've been waiting far too long. Note/phone/photo. 8431 ✉

I Refuse To Believe—All the really nice guys are married. I know that there are a few of you left - but I'm having trouble finding you. I'm 30, 5'6", attractive Greek/Italian professional, seeking a handsome, sincere man who knows how to treat a lady. Photo appreciated. 3486 ✉

Classy, Green-Eyed, One-Of-A-Kind—Divorced Jewish female, 32 - attractive, adventurous, slim, single parent - seeks honest, sincere, romantic man, with a heart of gold to match mine. Best friend/marriage. Note/photo a plus. 6245 ✉

Eye-Catching, Very Pretty—Petite blond, 37, former dancer, Fulbright scholar - seeks content, solvent, fit man, 30-50, for love, marriage and family. 6244 ✉

No Divorce, No Kids, No Problems...—Just me, ready for you! Jewish professional lady, 40 and fit (lazy but lucky), funny, very cute - likes beach, ethnic foods, adventuresome times - seeks nonsmoking man with like background/interests for fun/future (divorce okay). Photo. 8474 ✉ ☎

Let's Take A Cruise—Or fly to an island. Widower, 65, seeks elegant, fashionable lady - with fur in her closet - to go to Broadway plays, black tie affairs, movies and concerts. Photo please. 6246 ✉

Cold Hands, Warm Heart—Just ask my patients. 36, single Jewish female who enjoys everything from NY's cultural life (especially opera) to watching weekend football games, seeking single/divorced Jewish male, 35-45, professional, nonsmoker, for sharing relationship. Note/photo. 8434 ✉

Trim, Attractive West Side Woman—44 (really 45), fond of Chinese food, cuddling and Howard Stern, seeks bright, active, down-to-earth man ASAP. 3498 ✉ ☎

Sexy Blond Lawyer—With sparkling eyes and great smile outside, warm and funny inside, 31 - seeks a handsome, successful, intelligent and caring mensch to flirt and cuddle with. 6257 ✉

Retired Surgeon—43, seeks caring, unpretentious, realistic, humorous, uninhibited, sensitive, compassionate female, 30-45, for lasting relationship. Photo/phone/note. Reply to: 3516 ✉

Older Woman Sought—40-60, who enjoys the outdoors or quiet evenings at home, by 5'9", 36-year-old, old-fashioned Hispanic professional, for steady friendship and romance. Photo/phone. 8436 ✉

Attractive, Warm-Hearted—Intelligent female - 28, 5'7", Christian, health-conscious, slim. Seeks sincere, handsome, affectionate, successful white male, 5'10" plus, 28-35, commitment-oriented, any religion. Note/phone/photo. 3491 ✉

Fun 50s Lady—Slim, attractive, vibrant, seeks down-to-earth man to enjoy theater, travel, dining out/in and the city life. Nonsmoker. 3492 ✉

Loving, Very Pretty, Upbeat—Business writer/art student - slim, 5'4", post-Christian spiritual - paints outdoors, race-walks, travels. Seeks warm-hearted man, 35-50. 8454 ✉ ☎

Tall, Muscular Male—42, Jack LaLanner. seeks very female consort. '92-'93 season Philharmonic - good seats! Please be confident and articulate. No vamps, wimps or whiners. Opposing thumbs, and thought without lip movement a plus. 6264 ✉

Exceptional, Exciting, Eligible Man—Handsome, 5'10", 60s, very youthful, great shape, Jewish - seeks classic counterpart, 45-55. Note/photo. 3495 ✉

Am I Asking Too Much?—Seek one great-looking, brilliant, spiritually evolved and emotionally developed male, mid 30s-40s, 5'9" plus, to care for, respect and adore. I am very attractive, smart, svelte, sultry sensualist with right man; divorced-but-wiser-now. No kids, yours okay. Note/photo please. 3496 ✉

I Know What I Want—A single, compassionate professional man who is attractive, honest, has a sense of humor and a lust for life. You in turn will meet an attractive 39-year-old woman, with all these attributes and more, to share your tomorrows with. Note/photo. POB 85, Cedar Grove, NJ 07009.

Blond, Beautiful Attorney—Slim and athletic, looking for a tall, handsome, muscular, successful businessman or professional, Jewish, who knows how to treat a lady, age 32-42. Photo a must. 8450 ✉

Southern Gentleman—42, tall, rich, kind, romantic, successful. Financial executive. I have a physical disability that keeps me out of the sports arena but doesn't prevent me from enjoying life to its fullest. I desire a home and family. Coming to NY in late July to haul home a wife. Interested? Phone/note/photo, please. 6253 ✉

Very Pretty Professional—40s, looking to meet professional man. Let's bring out the best in each other for a lasting love. Photo/note. 6254 ✉

Looking For The One—I'd rather be with than not. Divorced Jewish male from North Jersey, 51, 5'8", 145, needs the other half of 'us'. You should be 44-52, 5'3"-5'6", trim, attractive, and able to make a commitment to share the best and rest of life. Please, a brief note and photo. 8452 ✉

Let's Find Happiness Together—Honest, kind, loving, youthful mensch, 47, seeks warm, attractive, petite Jewish lady, marriage-minded. Note/photo. 8461 ✉

Yuppie Puppy Attorney—(I suppose that makes me a legal beagle)...very athletic, warm, good-looking, and an all-American nice guy in his mid 30s...seeks you. You're very bright, about 25-35, kind, down-to-earth (Midwestern even?), don't wince (at least not noticeably) when people call you wholesome, and just too cute for (further) words. Letter/phone/photo. 8465 ✉

Tall, Statuesque—Pretty and intelligent, single female, 32, with varied interests, seeks a tall (5'10" plus), attractive, intelligent, sincere and together man to share good times leading to commitment. Note/phone/photo, please. 6263 ✉

Gay White Female—32, cutie, forever in blue jeans, fun, loves TV oldies - seeks feminine woman for relationship. 8455✉

Pretty Jersey Girl—Petite, green eyes, strawberry blond, 26, Italian, accountant - loves music, theater, movies, dancing, NYC, the beach and traveling. Looking for handsome male, 26-35, who has a good personality and is ready to have a relationship. Photo/phone, please. 6267 ✉

Neil Diamond Tickets To Share—Beautiful, professional, sensual, unpretentious, divorced Jewish female, mid 40s, with fun-loving little girl inside - seeks little boy (40s-50s) with dynamic executive facade, for concert and forever. Note/photo/phone, please. 6266 ✉

Warm, Friendly—Jewish Brazilian woman, 40, slim, blond - interested in meeting a gentle, friendly man, ready for commitment, 40 plus. Religion not important. Photo. 6269 ✉

Gay White Male—43, handsome, honest, down-to-earth and truly one-of-a-kind... seeks soul mate, not into games but rather a one-on-one relationship with someone who knows who he is and what he wants and needs. Photo/phone. 8462 ✉ ☎

Handsome, Successful Executive—41, blue eyes, athletic, seeks very attractive, shapely woman with intelligence, wit, passion - and desire to share life, romance and adventure. Phone/photo. 3503 ✉

Attractive Manhattan Lady—Science, art, museum-oriented - seeks gentleman, perhaps scientist, nonsmoker, 47-60. 6272 ✉

Very Beautiful Teacher—31, fit, secure, romantic, passionate and fun, seeks very handsome, successful man with similar qualities, commitment-minded. Note and photo a must. 8460 ✉

28-Year-Old, Blue-Eyed Jewish Male—Entrepreneur - handsome, fit, with a wide variety of interests - would love to meet that attractive, intelligent woman for a lasting relationship. Photo/phone. 6273 ✉

Ahoy There—I'm 50, female, love boating - skiing. Looking for my captain. 6281 ✉

Adorable, Petite, Slim, Sexy—Dog- and jazz-lover, well-educated, successful professional in natural sciences - kind, funny, Jewish, seeks match: kind, intelligent, educated, fun, happy, commitment-minded guy, nonsmoker, 37-49. 3505 ✉ ☎

Come Fly With Me—Fun-loving and adventurous male pilot, 45, seeks female co pilot with similar interests. Photo and phone a must. 8439 ✉

Warm, Sensual And Pretty—Jewish, Hungarian-born, lived in Israel, cultured and athletic, expert skier, karate, sailing, etc. Seeks handsome, successful, self-aware, European background or Israeli man, 40-52, with passion - and who is ready for love, marriage and kids. Photo appreciated. 3512 ✉ ☎

Pretty Quality Woman—40s, professional, Jewish, 5'7", in shape, kind and happy, seeks professional Jewish male counterpart. Delighted to exchange photos. 3499 ✉

French-American MD—Attractive, 5'9", slim, distinguished, seeks attractive lady, 38-47. Photo please. 8472 ✉

Old-Fashioned Values—Very pretty, slender blond, Jewish, 40s, love my home, cooking, baking - want to be friend, lover, wife to handsome, successful, appreciative man who will take care of me while I nurture him. Photo. 3504 ✉

Successful Businessman—34, 6', well-off, enjoys NJ estate living. Seeks very pretty female, 20-30s. Photo a must. 8473 ✉

Worth The Distance—For one right lifetime partner. A special NJ lady doesn't want to miss owning the boat with handsome, 6', 48-60, financially secure, intelligent, mature, kind "What the Hey" gentleman. Attractive, blue-eyed blond prefers Florida Gulf. Has country home, convertible, TLC, sunshine plus. Photo and phone. 6279 ✉

Catch Of The Century—Jewish female exec, 37, 5'6", seeking tall, highly successful man with looks and brains, who is fit, fun and caring, with no children (yet) - like myself. Short note okay. 6278 ✉

Very Pretty Brunette—Jewish, 37, slender, great figure, exciting career, warm, intelligent and aesthetic, with many interests - seeks attractive, fit, intelligent, successful professional male, 37-45, with warmth and integrity, for lasting relationship. Photo essential/note and phone. 3506 ✉

Seeking A Chemistry Connection—Very attractive, successful male professional, athletically built at 5'11". Seeking a very slim and fit gal with brains and beauty. We are both in our 30s, emotionally available, health-conscious, creative, passionate and funny. Note/phone/photo. 6277 ✉ ☎

Rare Judaica—PhD, dad - emotionally, physically and financially fit, run/ski/tennis - seeks pretty, thin, fun 30s partner. Your personal and professional success, passion for life, active physicality excites me. Your introspective nature, sense of family, warmly sensual relatedness invites me. Note/phone/photo. 3511 ✉

Tall Jewish Physician—37, creative, witty, athletic, seeks warm, sensitive Jewish female for romantic relationship. Photo appreciated. 8477 ✉

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ASSORTMENTS

Assortments is a weekly feature. Personal rate is $33.00 per line. Flat rate is $49.00 per line. Nonprofit rate is $33.00 per line. Display ads are also available. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Add $25.00 for NYM Box Number. Call 212-643-6500 for billing procedures and advertising information. All ads accepted at the discretion of the publisher.

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STRICTLY PERSONALS

Wanted:—One special man with warm heart, strong serve, good looks, 38-50, successful, fit, fun, and able to enjoy life. Me: pretty, sweet, slim, athletic, young 40s, well-educated, Jewish, divorced, lives NJ - oves NY, theater, tennis, music, travel, more. Nonsmoker. Photo. 3513 ✉

A Family—Is life's ultimate reward. Handsome Christian businessman, 5'11", physically fit, emotionally available, playful and romantic, seeking 31-38 lady of great character, humor, solid values and beauty. Committed marriage and children are in my future... Tell me yours - with photo, please. 8478 ✉

Sporty CEO Wanted—5'8", 138 lbs, slim, buxom, exotic black lady, 40. 8448 ✉ ☎

Attractive, Sincere, Adventurous—Professional woman, 38, 5'8", creative, in-elligent, slim and fit - varied cultural, in-ellectual, athletic/outdoor interests. Seek ike-minded man for sharing, caring and growing. Note/photo. 3501 ✉

Tarzan Seeks Jane—Swashbuckling, handsome, successful modern day urban ord of New York business jungle, seeks exy yet classy, energetic, creative adven-uress (21-35) to join in thrilling escapades and highly charged romance. You must ove rock music, dancing and other forms of physical expression. Note/photo/phone. 6256 ✉

Ready Eddie?—Smart, slim, leggy, doe-eyed, pretty professional, young 41, 5'4", eeks fit, high-caliber mate, to 48, with warmth, wit, good looks, sense and taste. nterests include outdoors, travel, archi-ecture, friends, family and marriage. Nice guys and divorced dads okay. 8449 ✉

Pretty, Slim, Down-To-Earth—White, professional lady, 40, seeks slim, sensitive, easygoing, stimulating, commitment-minded man, 38-48. 6258 ✉ ☎

NJ Redhead—Nice package of 130 lbs, 67 inches, blue eyes. Bright, active, 47-year-old professional female - likes biking, chocolate, jazz, mysteries...and the list goes on. Seeks compatible man to share laughs, hugs, and whatever. 6268 ✉ ☎

Single White Jewish Male—38, good-looking physician, energetic, with terrific sense of humor, loves boating, convertibles and the outdoors - seeks professional, white Jewish female, mid 20s-early 30s, very attractive, classy, with similar qualities. Nonsmoking a must. Note/phone/photo. 8482 ✉

Wanted: Woman For Romance—33, 6', single white male, law student, Ivy grad, with boyish good looks and irreverent sense of humor, seeks good friend and long time love to pal around NYC. Let's meet! Note/photo. 8453 ✉

Smart, Attractive, Fun, Warm—Professional female (37) looking for thoughtful, honest, affectionate, successful male (37-47) with good sense of humor - to share theater, the outdoors, museums, music...friendship and possible intimate and committed relationship. Note/phone/photo. 8468 ✉

Music Lover—Glamorous, successful, down-to-earth, 40ish female, seeks loving mate for family/lifelong friend. 6247 ✉

Quintessential Lion—42, 6'2", 185, British/Italian lineage - successful, athletic, handsome, great humor. Seeks educated, passionate, pretty, shapely lady, 25-35, who enjoys who she is, knows how to be happy and is ready to savor life in love. Note with photo. 6275 ✉

Seeking Honest Man—French woman, 49, in film - dreams of building a relationship, a home. Children welcome. 6285 ✉

Romantic, Secure, Successful Exec—44, looking for the special woman, 25-35. Note/photo/phone - please. 3508 ✉

Love NY Always—But especially when it's shared. I am a fabulous-looking, 5'6", 120 lbs, strawberry blond actress/teacher with a smile you will not forget. If you are a slim, 48-58, Jewish, educated, kind man - who loves the performing arts, museums, long walks, and is seriously looking for someone to share your life - this summer may be ours! Note/photo. 6150 ✉

Financially Successful, Warm—Witty female business executive would like to meet 45ish mover and shaker. 3480 ✉

Be My 30th Birthday Present—Successful Jewish gentleman; North Shore professional. I'm fun-loving and seeking a physically fit, professional, classy lady, 25-34. Mets fan a bonus; nonsmoker essential. Note/photo/phone. 8433 ✉ ☎

Extremely Attractive—And well-educated, divorced, Jewish, white female professional, 5'5", thin, blue eyes, one child - seeks compatible professional, nonsmoker, 37-45. Send photo. 6240 ✉

Doctor To Be—Pretty, warm, 31, auburn hair, green eyes, loves Lakers. Seeks a thoughtful, educated, honest male, to 39. No addictions. Photo. 8441 ✉

Classy, Successful—Financially secure, sensitive, well-dressed professional - 45, well-traveled, handsome, athletic, nonsmoker - seeks equally classy, attractive female who is caring, adventurous, spontaneous and 30something. If you enjoy travel, fine dining, theater, good conversation, active athletic dates and warm romantic moments, then this gentleman would like to meet you. Send note and photo. 3518 ✉

Cute Jewish Male—29, 5'2", 125 lbs. Blond hair, hazel eyes. Loves golf, skiing, bicycling, fly fishing, traveling, the movies, dining out. Seeks slim, petite Jewish female, 22-32. Photo/note/phone. 8483 ✉

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Tall, Very Handsome Jewish Male—32, traditional, successful, athletic build, sincere, caring, adventurous. Seeks attractive, petite, down-to-earth Jewish female with similar qualities, for serious relationship. Write/photo please. 8445 ✉

Captivate Me—Please extremely handsome, athletic, exciting, intriguing and provocative MD seeking stunning, sensuous, vibrant, spontaneous and personable, 32-38, professional for fun and romance. Note and photo a must. 8470 ✉

Elegant, Pretty Lady—39, 5'8", blue-eyed blond, world traveled, warm and caring. Seeks classy, handsome Christian gentleman who is successful, confident and sincere. Photo appreciated. 6265 ✉ ☎

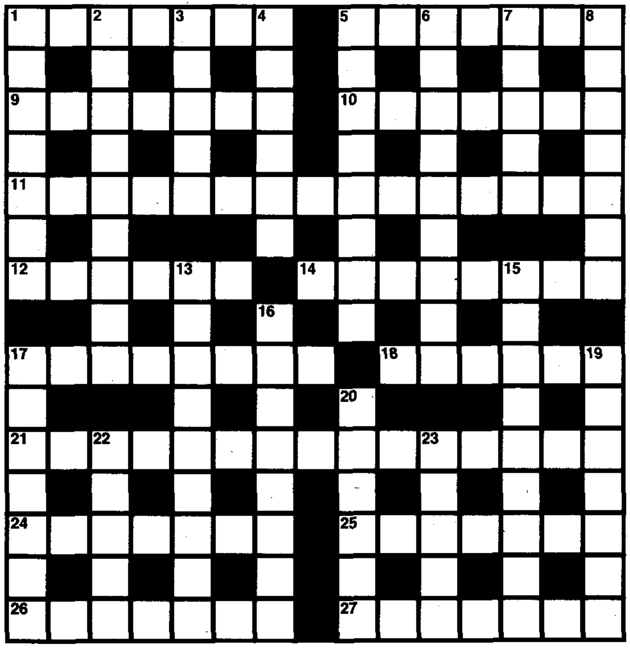
Stunning, Vivacious, Humorous—Successful, slim Jewish woman, 30s, with a passion for paddleball, gardens and computers, seeks warm, modest, successful, family-oriented man. 3494 ✉

Feminist He, 58—Quests witty, active, Jewish no-smoke Ms. POB 171, NY 10028.

Help! Lost In Jersey—Single, 28, Jewish health care professional seeks to be found by caring, honest, intelligent and animal-loving Jewish male. If you want to find exciting nights, great outdoor activity, good conversation and playful pillow talk - write and send a photo! 8484 ✉

'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS
1 Silly riddle I cut out to set before infantile character. (7)
5 Tried putting a representative in the transport. (7)
9 Books of interest to gardeners. (7)
10 Country ale once brewed in Britain, paradoxically. (7)
11 He's taken his annual package tour. (6, 9)
12 Cold roast sliced for them. (6)
14 Opened with fish in place of oysters. (8)
17 Frenchman is abducted in error. (8)
18 Cruising, likely to moor here. (6)
21 Small gifts with legs? (8, 7)
24 Policemen recruited—large numbers of them. (2, 5)
25 Suit's a Parisian shape I fit into. (7)
26 Has a fresh excursion planned for New Year. (7)
27 Sheep takes bottle top from mount in poor condition. (3-4)

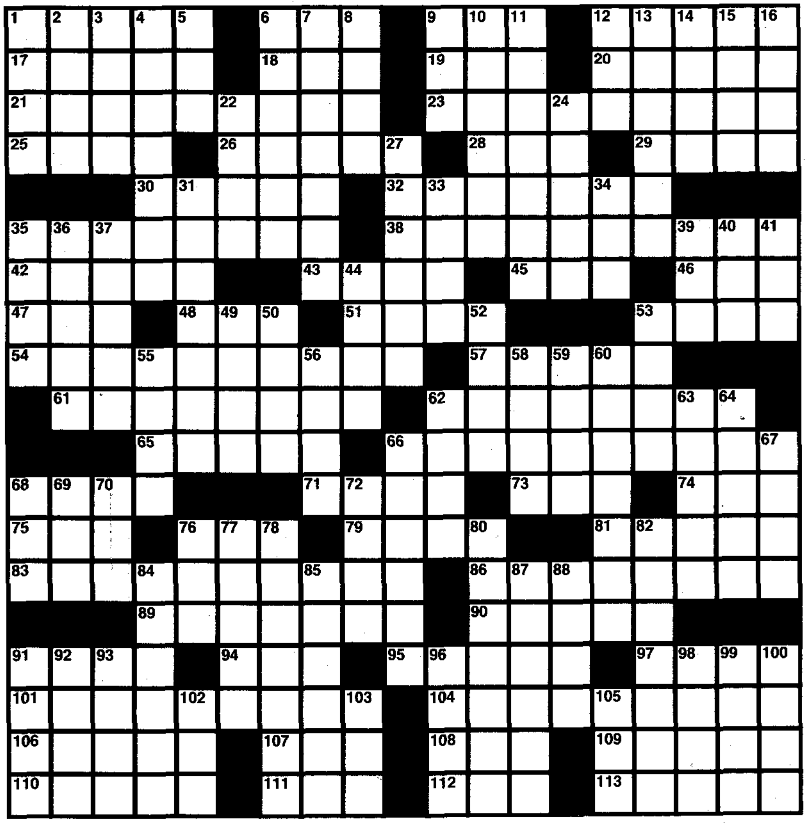


DOWN
1 Trade in lots of vehicles. (7)
2 Gifts for the people at the party. (9)
3 Freedom to hand down to posterity. (5)
4 Perform surgery on diseased tip o cypress trees. (6)
5 With this top dressing on grave, rose starts to make a showing. (8
6 Materials replacing horsehair. (5, 4)
7 Round chap's head stuck in Glasgow chimney? Get the doctor! (5)
8 Weapon raised after journalist nodded. (7)
13 A ketch at sea gets fish for the author. (9)
15 Turn up ring bell then put presen outside—it's for the gardener. (9
16 One of the team recently visiting by air. (8)
17 Mother's pet dog. (7)
19 Assumed it must result in a certain loss of face. (7)
20 Let loose when adjacent keys move in combination. (6)
22 Take lid off chest to disclose present. (5)
23 Oil pollution engineers found in the river. (5)

'ROUND TRIP' : 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS
1 Michelangelo masterpiece
6 Snakelike fish
9 Play division
12 In the lead
17 Start of Caesar's boast
18 Citizen of Vientiane
19 Rider Haggard novel
20 River formation
21 Round I: Skipper's bailiwick
23 Round II: Lumber measure
25 Kin of lotto
26 A —— minute
28 Onespot
29 Do blood sampling
30 Queen: Sp.
32 Put in place
35 Round III: Walker's sound
38 Round IV: Roofer's need, often
42 "In the restless spirit —— for adventure"
43 Tizzy
45 Dallas coll.
46 Be in the red
47 Rent
48 Netherlands town
51 Author Ehrenburg
53 Relative of NYSE
54 Round V: Chair style
57 Earth's neighbor
61 Sally Field role
62 Ashley's wife, et al.
65 Philanthropist-author Brooke
66 Round VI: Kind of compliment
68 Broadway flop
71 Biblical twin
73 Toothed tool
74 Half MCII
75 Barbary beast
76 Churchill's heroic "few": abbr.
79 The Red
81 One at ——
83 Round VII: Relayed manually
86 Round VIII: Above
89 Having a milky iridescence
90 Consumer crusader
91 Jason's vessel
94 Before wit or pick
95 Jousting weapon
97 Salt Lake City team
101 Round IX: Bedpost connector
104 Round X: How to begin a cruise
106 First name of an historic plane
107 Actress Scala
108 Polo Grounds hero
109 Port of northern Japan
110 Birthmarks
111 Cardiologist's graph: abbr.
112 Word for Willie Winkie
113 Glyceride

DOWN
1 Vertebral cushion
2 Need liniment
3 Futile
4 Foreign products
5 Rookie socialite
6 The Lily Maid of Astolat
7 Flaps on caps
8 Comstock, for one
9 Controversial fireproofing material: abbr.
10 Connecticut prep school
11 Afternoon tableware
12 Say further
13 Tried the weight of
14 Town near Tucson
15 On the summit of
16 History-quiz question
22 Leave unmentioned
24 Domain
27 As smooth ——
31 Holds in high regard
33 Bitty's partner
34 Timon's initial
35 Humpty's disaster
36 New York city on the Allegheny
37 Surpass
39 Perignon of champagne fame
40 Homophone for "you"
41 Mardi Gras king
44 Like Nellie
49 Doggone it!
50 River of Spain
52 —— plaisir
53 B —— Baker
55 Lackluster
56 Rhine tributary
58 "Benevolent" lodge members
59 Capital of Okinawa
60 Not cognizant of
62 Second largest Hawaiian island
63 One of the Murphys
64 City in civil-rights history
66 What to roll out, in a song
67 Was left on base
68 Humbug's companion
69 ——-Locka, Florida
70 What boys will be
72 Witnessed
76 Ribbed tie fabric
77 Bell town of fiction
78 Greenery
80 Be indicative of
82 Pushes with sudden force
84 Draw squiggles
85 Pertaining to glass
87 Give up occupancy
88 Dammed German rive
91 Polite interruption
92 Nevada city west of Los Angeles
93 British lockup
96 "Baby Take ——," Shirley Temple film
98 Opposite of this
99 Hibernian's land
100 Cowboy's boot appen
102 ——-relief
103 Hammarskjold of the U.N.
105 Stag's mate



Solutions to last week's puzzles appear on page 8

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